

cinema Canada

23

\$1



**Canadian Film Awards/Stratford
Jutra/"The Far Shore"/Vancouver Shorts
Seventh Student Film Festival**

Motion picture making and Kodak.
Together we've come a long way.



Picture courtesy: Historical Collections,
Security Pacific National Bank, Los Angeles.

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Editor/Publisher: Jean-Pierre and Connie Tadros. **Assistant Editor:** Natalie Edwards. **Board of Editors:** Stephen Chesley, Natalie Edwards, George Csaba Koller, Connie Tadros. **Assistant to the Editors:** Phyllis Platt. **Art Direction:** Louis Charpentier. **Advertising Manager:** Eric Gailus. **Correspondents:** Pierre Latour (Montreal), Chuck Lapp (Halifax), Peter Bryant and Jack Ammon (Vancouver), Terence St. John Marner (Regina) and Harris Kirshenbaum (Ottawa). **Contributors:** Robert Rouveroy (Rough Cut), Rodger Ross (Tech News) and D. John Turner (Historical Notes).

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406 Jarvis St.
Toronto M4Y 2G6
(416) 924-8045

Box 398, Outremont Station,
Montreal H2V 4N3
(514) 272-5354

TORONTO
FILM
SOCIETY

MAY 26 1976

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Elizabeth Moorman as Eliza in *Eliza's Horoscope* by Gordon Sheppard. The film had its public premiere at the Stratford Film Festival (see p. 44) and received an Honorable Mention at the Canadian Film Awards (see p. 24).

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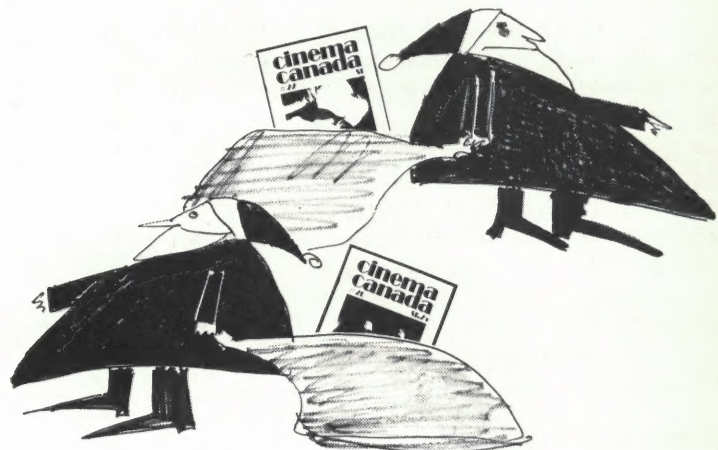
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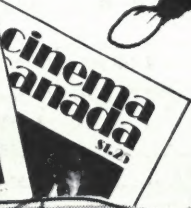
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EDITORIAL

For the Sake of the Features...

This year the Canadian Film Awards have proven their importance. You may like the Etrogs or not, take them or leave them, it doesn't really matter. The Awards were important this year because they became a meeting place, a forum, a chance to discuss the state of the cinematographic nation and to think about the future.

Feature films are especially important, even crucial, to a developing industry and the feature film category presented problems this year as it had two years ago.

Due to the number of features made over the past two years a pre-selection was necessary; this pre-selection determined the quality of the features which were eventually presented to the jury in competition. Of the 25 features submitted, only 11 made it into competition; over half were eliminated. This year, as in 1973, the pre-selection has been severely and rightly criticised.

Two years ago the elimination of films like **Bar Salon** (because it was by a young director and in black and white) and **La tendresse ordinaire** created a furor among the Quebec directors. The pre-selection then, as in 1975, eliminated many of those films which strike out in new directions, leaving only the more 'commercial' films in competition.

In 1975, how does the pre-selection committee justify the elimination of **Montreal Main**, **Me** and **Recommendation for Mercy** which are serious, controversial Canadian films? Why was **The Hard Part Begins** withdrawn? How does the committee justify choosing those inane Hollywood copies **Child Under a Leaf** and **Quiet Days in Belfast**?

What this year's Awards show us is that, if a pre-selection is necessary, then the pre-selection committee is even more important than the jury itself. While the jury gives prizes, the pre-selection committee decides which films are offered to the public as representative of Canadian filming. They decide what, if anything, differentiates a Canadian film from one made in the U.S.A., and they decide which films will be promoted through screenings at the Awards.

Features need special attention until Canadians are able to make them well and market them correctly. Criteria should be established for the pre-selection. Perhaps the day will come when the scenario, the quality of performance and the director's temerity will count as much as a slick, 'made in Hollywood' veneer. When the pre-selection becomes representative of that which is best in Canadian filming, then perhaps the discussions can also include the technicians, the writers and the producers who work with the directors to make a film.

We have heard that all of the members of the pre-selection committee were from Toronto save two who came from Montreal. Is it unfair to suggest that the elimination of five features made in the Prairies and on the West Coast might be the result of Canada's own brand of Toronto-oriented provincialism?

The Alberta Motion Picture Industries Association and the British Columbia Film Industries Association are realities. Things are moving in the Maritimes. A Co-op and a chapter of the Canadian Society of Cinematographers have opened in Newfoundland.

It is time to reorganize the Awards so that they reflect not so much what filming has been in Canada but what it hopefully will become.

Operation Even Keel

One does not get involved in publishing a film magazine in Canada to get rich.

We got involved because we care about films as an important part of Canadian culture and about filming as a business enterprise. We also happen to be journalists who like to publish. Making a magazine is, of itself, a certain reward. This reward was sufficient for George Csaba Koller and Agi Ibranyi-Kiss without whom there would be no **Cinema Canada** today.

It's been three months now since we began to administer **Cinema Canada**; during these months three issues of the magazine have come out on time and been published within the budget we set up before we began. We are breaking even.

The salaries are still too low, there's no money for photography or commissioned articles, and there's a big cash-flow problem, but we can make ends meet and that's important.

Over the first years, a debt was accumulated. This happens with most small independent magazines. We inherited this debt. Hyde, Houghton and Co., in their auditor's report for the year ending April 30, 1975, set the deficit at \$10,011.

One thing that **Cinema Canada** can not do, at least not on its own, is to make a \$10,000 profit to clear this debt. Breaking even through the slower spring and summer months and upgrading the quality of the magazine when that becomes possible will take all the cash available.

So here comes Operation Even Keel. We'd like to pay off the debts and prove, over the first year, that our projections are correct, that **Cinema Canada** can hold its own.

Happily, we can continue to count on the Canada Council and the Ontario Arts Council for their help, but they can not give grants to cover deficits. This is where you come in. We will be writing to the members of the industry during the month of November.

We've looked at the industry and tried to determine what we might reasonably expect companies and individuals to contribute to the magazine. Given **Cinema Canada's** "charitable organization" status, donations are tax-free. Our goal is simply the \$10,011 we need to cover the old debts.

The range of gifts we are requesting go from \$10 to \$500. We've tried to work it out so that no contribution is disproportionate to the donor's ability to give. If the response is good, if you and others care enough, we can pay off those debts and never again trouble you with the boring (to you) but critical (to us) financial situation of the magazine.

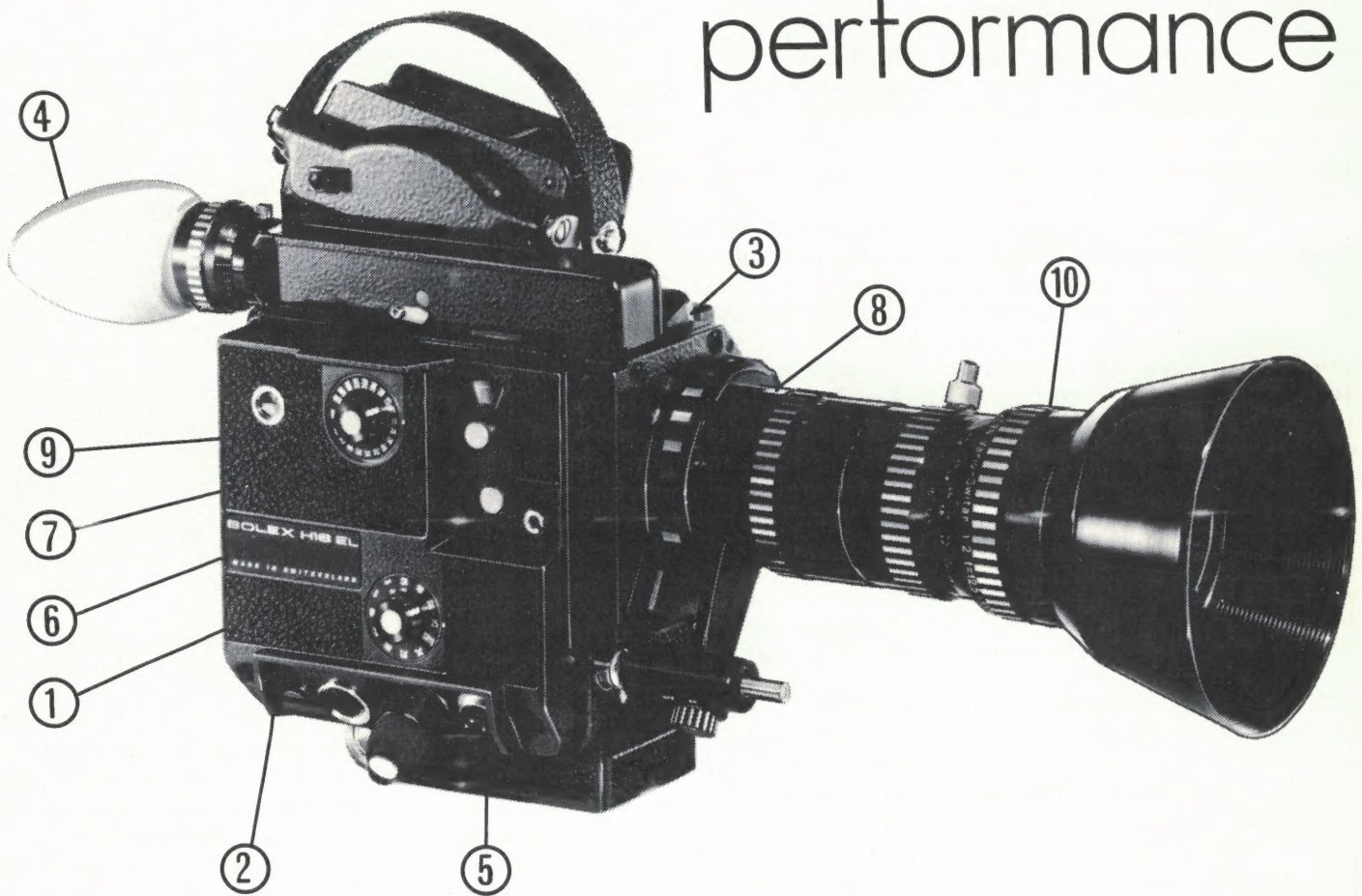
We said in our first editorial that we wanted **Cinema Canada** to become an open forum. We would like, so to speak, to give the magazine to each of you so that all can be heard, so that the film industry and those who like filming can use it to work out some of problems confronting that industry today.

Cinema Canada strives to be a good film magazine. That takes resources and time and energy. Helping us now is the best investment you can make towards keeping things on that even keel. It's not good for the magazine to have the editors wrapped up in fund raising. The time taken to solicit or to collect bills is time that doesn't go into improving the magazine.

If by chance you don't get a personal letter from us, don't feel left out. Your assistance will be welcome and we'll send you back a receipt.

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REVERB

Disappointed

I attended the Seventh Canadian Student Film Festival in Montreal last week and thought you might be interested in what the local press had to say about it. *Clippings were enclosed.* - Ed.

The jury withheld many of the prizes and re-structured the festival with little consistency and incomprehensible intent.

Many people felt that there was a sufficient number of good films to have awarded all prizes, and that the jury should have encouraged student filmmakers by making all the prizes available to them, rather than withholding awards on the basis of the jury's personal criteria of "excellence".

I felt that a number of very good films did not receive the recognition they deserved. Sheridan College's **Dr. Climax** and Barry Greenwald's **Metamorphosis** were two of the audience's favorites.

Rena Destonas

Collective blindness

When I read Clarke Mackey's letter to a group of assembled friends, a chorus of cheers went around the room. Mackey is not just another disgruntled filmmaker grumbling about not getting money from the government; the problem he has touched is fundamental and a mirror image of the experience of dozens of serious filmmakers around the country, myself included.

Mackey asks the question, why does there seem to be so much money around for personal films by inexperienced filmmakers, and seemingly nothing for serious filmmakers who wish to say something about the society which we live in. I think part of the problem lies with the basic attitude of the entire film & video division of the Canada Council. They see themselves as funding films which expand the "art" of the cinema and video. Unfortunately, they themselves are a small division of a larger organization which funds the graphic and visual arts as well as the performing arts. It is there that most of their money goes. Their view of cinema is therefore understandably clouded by what they consider to be the sister arts. Thus, if you wish to dunk clear leader into a bathtub full of butterfly wings, you will get funding from the Canada Council, particularly if you are already a recognized artist in other fields. If you wish to make a documentary on a serious social issue, it is not considered that you are "expanding the frontiers of the art," and therefore you are of no interest to the jury. I was told with great seriousness by members of the council, "If it weren't for us, where would people like Micheal Snow get any funding!"

The tragedy lies in their collective blindness to what film and video is. What in fact the "art of the cinema" is. Cinema is one of the few art forms that is still alive and kicking in the twentieth century, it is an art form which still has a creative inter-

action with the world around it both in terms of subject and audience. Films are still about things and people pay to go see them. Film has also successfully resisted the entropic, "playing with the medium" tendencies of its sister arts. (It was with great pleasure that I watched the "New American Cinema" touted in the sixties as the great frontier of cinematic art, disappear up its own asshole, never to be heard from again.)

Siegfried Kracauer, in his book **Theory of Film**, points out that if film is to be considered an art form, "the medium of cinema is physical reality as such." The outside world is to the filmmaker what clay is to someone doing sculpture and this is something which we as Canadians, with our superb documentary tradition, should understand more than anyone else. Film, by its essential nature, involves the life around it (you got to take pictures of things) and when we talk about expanding the frontiers of the art of the cinema, we mean something very different from expanding the frontiers of painting or music. The very aliveness of the medium is due to its involvement with the social and political world around it and it is just this involvement which is being denied by the aesthetes at the Canada Council.

So Michael Snow gets to contemplate the space between his sprocket holes and Clarke Mackey and the many others like him are denied the possibility of doing something meaningful. It's as simple as that.

Ronald H. Blumer

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FILM NEWS

Major Developments

Up to late September the reaction to Mr. Faulkner's proposals has been scattered if vocal. But now, after the press and various individual forces in the industry have had their say, it should be time for a united voice. So in late September the CFDC Advisory Committee, English division, met with Dina Hoyle from the Secretary of State's office and CFDC Executive Director Michael Spencer. Spencer and Hoyle were submitted to tough questioning, mainly along lines that seem like an echo now: how can this policy work when it hasn't before, how can we believe you now when you've misled us before, and so on. Spencer assured the group that the best interests of the film industry were taken into consideration, and that Faulkner had every intention of supporting a strong industry. The assembled multitude accepted the Official Word, and departed, somewhat skeptical.

At the same meeting, as an aside, the Council of Canadian Filmmakers was allowed to audit the proceedings, and, subject to official okay by Faulkner, will be given a seat. The CFDC Advisory Committee represents all facets of the industry, from the theatres to the cameramen; the CCFM's written research and radical viewpoint could be of use in the future.

Meanwhile the French division of the CFDC Advisory Committee met with Mr. Faulkner in Ottawa on Sept. 26. The purpose of the meeting was for the Minister to respond to the recommendations which had been submitted earlier in March and to give some indication of the measures which might be acceptable and included in the new law, which

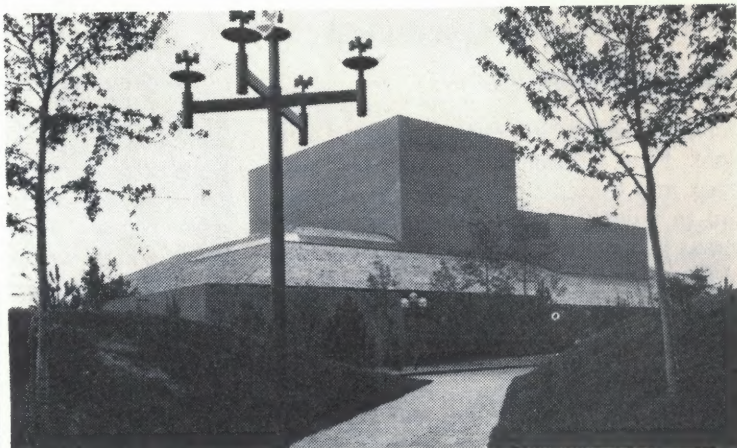
should be brought down sometime this next spring.

In the future, the CFDC may invest in short films and may be able to give financial support directly to certain companies. The programme of aid for the development of scenarios is already in effect. Although it is recognized that there are problems concerning the productions of the CBC and the National Film Board the CFDC does not yet foresee any concrete intervention.

Pierre Juneau's appointment as Minister of Communications, and his failure to gain a parliamentary seat and his subsequent resignation should be of more than passing interest to filmmakers. It had been thought by many that the film division of the Secretary of State's department would be shifted to Juneau's Communication ministry. It would have been an ideal time, with a new minister in Communications, a new film policy needed, and a new CFDC Act due. A nationalist voice in a ministry that allows nationalism to exist or that at least tolerates it would have been refreshing. The future is now uncertain.

Festivals

This fall has been full of festivals. The Stratford International Film Festival (see p. 44) and the Canadian Student Film Festival (see p. 35) both took place in late September. October brought with it two more festivals, and two additional awards ceremonies. The long awaited 26th Canadian Film Awards (see p. 24) took place in Niagara-on-the-Lake. Late in the month the International 16mm Film Festival was on in Montreal. Meanwhile, in Edmonton, the Canadian Film and Television Association gave out



The Shaw Festival Theatre, site of the Canadian Film Awards 1975.

its awards for sponsored films (see next page) while the Alberta Motion Picture Industry Association awarded its own honours (see Prairies' news).

In other award areas, Harry Rasky's CBC special **Travels Through Life with Leacock** has been nominated for an International Emmy. November 24 is the date for winners to be announced... The Canadian Society of Cinematographers are preparing their annual Craft Awards, with a late October deadline entry (see organizations p. 16).

Film People/ Random notes

Can/lit: The National Film Board Still Photography Division, centred in Ottawa and headed by Lorraine Monk, is well into producing a volume for the American Bicentennial. Titled **Between Friends/ Entre Amis**, it will be an all-colour edition with twenty thousand copies to be presented to libraries and institutions on both sides of the border, and another amount to be offered to the general public for sale by McClelland and Stewart. The theme is our common border, and thirty photographers have been set loose to interpret it as they wish. Out of 60,000 photos

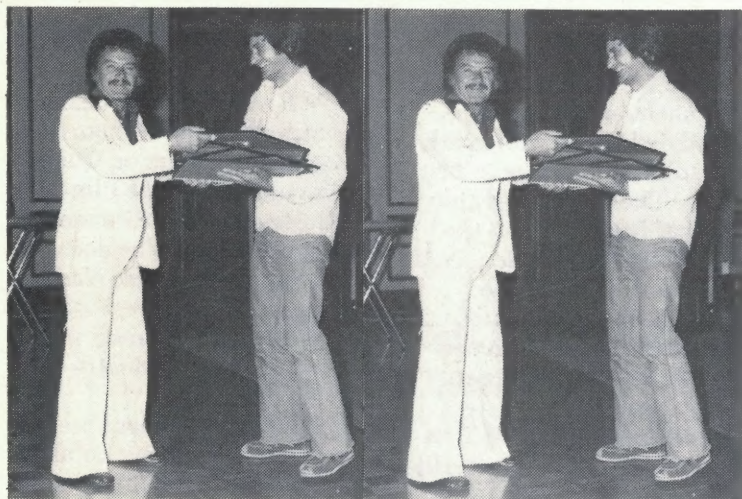
submitted, 246 are being used. It's due out late next Spring...

And to help resolve that ever-present problem of telling the public about the people in show biz, New Morning Communications have come up with the Canadian Arts Publicity Directory. It contains listings for all personnel in all media who are involved in arts and entertainment, down to specific areas of interest, for example rock or opera in music. The purpose is to help artists to publicize themselves. Cost is \$35., and corrections will be done every four months with an annual total revision. Write New Morning Communications, Suite 2100, Tower A, Place de Ville, Ottawa K1R 5A3.

CTV Television network is fully into A-V and related fields. They've appointed Fred Melsted, who had his own firm producing industrial films, as director of Client Production Services... Sandra Birkenmayer has been appointed general manager, Corporate Division, for OECA. Her responsibilities will be as a liaison with government agencies, advisory groups, unions, and other broadcasting and communications authorities at both national and international levels.

Stephen Chesley

the canadian film and television association awards



Bruno Gerussi hands certificates to Roy Hayter of Vancouver who walked away with *Best Film* and five other prizes.

The Canadian Film and Television Association awards for sponsored films were presented on Thursday evening, Sept. 25, in Edmonton. The Master of Ceremonies was Mr. Bruno Gerussi and the CFTA Awards Chairman, Mr. Dale Phillips of Edmonton. **Challenge of Ayeska**, sponsored by ATCO Industries Ltd., Vancouver, stole the show. It won the award for the best film and it was best film in the Sales Promotion Category. In addition, the film took most of the craft awards: best director, which it shared with **Trans Canada Highway**; best cinematography, which it shared with **The Gift of Water**; best editing and best music. The winners in the other categories and the winners of the craft awards are listed at the end of this column.

The jury that judged the entries for awards in the different categories was fairly happy with most of the films that were entered. However, the crafts' jury was not quite so pleased with what it saw. In particular the jury felt that the quality of the sound work in the films was, at best, adequate.

The other highlight of the convention was the general forum that was held on Wednesday afternoon. The delegates were addressed by Mr. F.R. Crawley of Crawley Films Ltd., and Mr. S. Newman, Film Advisor to the Secretary of State, among others. Mr. Crawley outlined some proposals that he had made to the Government concerning the proper role of the National Film Board of Canada and Mr. Newman attempted to get away with merely describing his new job.

He was not allowed however, to escape quite so easily and was pressed from the floor on the problem of the decentralization of the film industry, with particular reference to feature film. He replied to this mild harassment by claiming that Alberta, for example, did not have an adequate population base to support a viable feature film industry. It was not clear that all the delegates were entirely convinced by this theory of "critical mass."

Overall, the convention was a complete success thanks to Mr. R. Brown of Century 11 Motion Pictures Ltd., Edmonton, who was Convention Chairman, and Mr. L. Stahl, Alberta Motion Pictures Industry Association Executive Secretary.

Peter Haynes

Best Sales Promotion Film:

Challenge of Ayeska, sponsored by ATCO Industries, Ltd., produced by Roy Hayter Productions Ltd., Vancouver.

Best Public Relations Film (three-way tie):

To Serve Our City, sponsored by City of Edmonton, produced by CTTV Ltd., Edmonton.

The Ultimate Forest, sponsored by Proctor & Gamble Cellulose, produced by JEM Film Productions Ltd., Edmonton.

Following the Plough, sponsored by Agriculture Canada, produced by Film-west Associates Ltd., Edmonton.

Best Travel & Recreation Film:

Ottawa - Canada's Capital, sponsored by Ontario Ministry of Industry & Tourism, Produced by Crawley Films Limited, Ottawa, Toronto and Montreal.

Best TV Information & Public Affairs Film:

An Ark for Our Time, sponsored by Nielsen-Ferns Ltd., Toronto, produced by Pat Ferns.

Best Sports Film:

Hockey vs. Xokken, sponsored and produced by Canadian Visual & Audio Productions, Toronto.

Best Educational & Instructional Film:

Water, sponsored by the Ev Centre, Board of Education, London, Ontario, produced by Don Gray, London, Ontario.

Best Nature & Wildlife Film:

The Gift of Water, sponsored by New Horizon Films, Vancouver, produced by Mike Collier and Bob Rodvik.

Best Sponsored Theatrical Short:

The Understudy, sponsored by Ronson Products of Canada, produced by Day-break Film Productions, Toronto.

The winners of the various craft awards were announced as follows:

Best Direction (two-way tie):

Challenge of Ayeska, sponsored by ATCO Industries, Ltd., directed by Roy Hayter.

Trans Canada Highway, sponsored by CTV Television Network Ltd., directed by Paul Lang.

Best Cinematography (two-way tie):

Challenge of Ayeska, sponsored by ATCO Industries, Ltd., cinematographer Roy Orioux.

The Gift of Water, sponsored by New Horizon Films, Vancouver; cinematographers Mike Collier and Bob Rodvik.

Best Script:

Trans Canada Highway, sponsored by CTV Television Network Ltd.; script by Paul Lang.

Best Editing:

Challenge of Ayeska, sponsored by ATCO Industries, Ltd., edited by Roy Hayter and Yana Fritsch.

Best Sound:

An Ark for Our Time, sponsored by Nielsen-Ferns Ltd., Toronto, sound recording by Peter Shewchuk.

Best Music:

Challenge of Ayeska, sponsored by ATCO Industries, Ltd., music by David Hoole, Terry Brewer and Roy Hayter.

A special recognition for cinematography was also awarded to **An Ark for Our Time**, shot by John Griffin.

ONTARIO

Productions

More information about Don Owen's current feature has become available since the last issue of Cinema Canada. **Partners** is a medium-budget feature now shooting in Toronto. Owen directs, Chalmers Adams and Owen are producing, and the cast includes Denholm Elliot, Michael Margotta, Hollis McLaren, Lorraine Forman, Cec Linder, and Lee Broker.

The script is by Owen and Norman Snider, from an idea that Snider first had about three years ago. It's about an American who falls in love with a wealthy Toronto girl, and finds himself to be an instrument in a plot by a multi-national corporation to usurp the family's power.

Marc Champion is director of photography, Bob Lennell is production manager, Shamus Flannery is production designer, Tony Thatcher is First A.D., Patti Younger handles wardrobe, and casting is by Patti Payne. Investors include Famous Players, Clearwater Films, Astral Films and the CFDC, and a Spring 1976 release is planned, with Astral distributing.

Adams makes an interesting point about this production. Since his last feature, **Between Friends**, inflation has gone rampant. Yet his budget is the same for this film, indicating a much greater degree of planning sophistication on Adams' part now. He feels that the entire industry can operate this way now, and emphasizes that such knowledge has been gained over time.

On Oct. 27 Bill Fruet started to shoot his new feature, working title: **Death Weekend**. Cinepix is

on location in Toronto for the shoot with Ivan Reitman producing, Bob Saad on the camera and Brenda Vaccaro starring. The film has a budget of \$500,000. Reitman has entered into association with Cinepix for the production of several features.

Screenings: Claude Jutra's **Pour le meilleur et pour le pire** opened in Toronto October 10... The Art Gallery of Ontario plans extensive film programming this Fall, with four series set to run; one examines music, including a jazz film and Astaire/Rogers efforts; women from Hollywood to the Avant Garde; theatre circles examining the relationship between film and theatre; and a series on photography to complement a current exhibit... the first casualty of the new t.v. season has occurred. William Ronald's **The Ronald Connection** was cancelled by the OECA, because, according to programming head Jim Hanley, it just wasn't working out the way the station had hoped it would. Instead, OECA will show **Disappearing World**, a Granada TV series about cultures verging upon extinction.

The Toronto Film Co-op has begun another extensive season of courses in film-making. And they've also added a new aspect to their daily endeavors: a job placement centre (see Organizations p.17). Canada Council Arts Grants, worth up to \$6000 for beginning artists, have been awarded to filmmakers Jean-Pierre Boyer of Montreal, Terence McGlade of Toronto, Boon Collins of Vancouver, and Lawrence Russell of Victoria.

Stephen Chesley

QUEBEC

Production

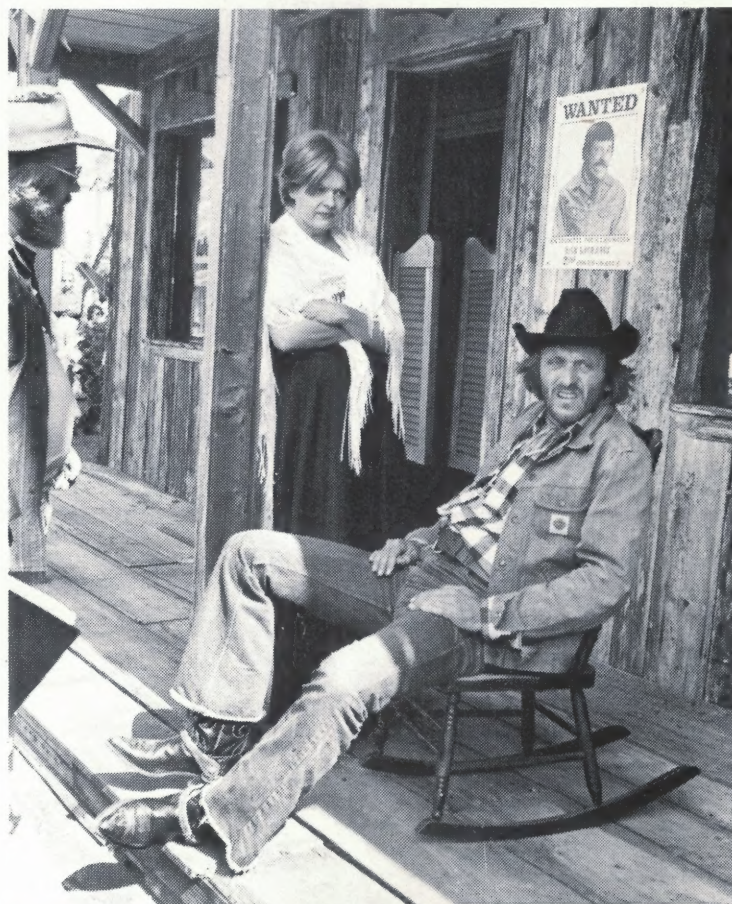
Frank Vitale is winding up the shoot on his new film **Cindy** which he wrote with Allan Bozo Moyle who also stars. The cinematography is by Ivar Rushevik and the sound by Julian Olsen. Andrée Pelletier, Anne-Marie Provencher and Miquel Fernandez are cast in this story about high-time prostitutes and gangsters. Produced in 35mm by President Films, the film is still without CFDC backing.

Brigitte Sauriol began shooting during the week of Oct. 20 on her film **L'Absence**. Produced in 16mm by the Association Coopérative de Productions Audio-Visuelles, the film stars Frédérique Collin, Guy Thauvette, Isabel Lajeunesse, Jean Gascon, Monique Mercure, Louisette Dussault,

Jocelyn Bérubé and Roger Lebel.

At Radio-Canada, Jean Letarte directed an hour-long documentary on Quebecois cinema and the film industry entitled **Silence, on ne tourne plus**. The documentary, with Pierre Nadeau, was seen Sunday evening Oct. 12, and has raised the ire of the entire industry from producers to technicians. Petitions are circulating accusing Letarte and Nadeau of unfairness, dishonesty and of making a deliberate attempt to confuse the public about the issues at hand. Efforts are being made to force Radio-Canada to withdraw the film from circulation; France had already shown interest in buying it before the first screening.

The Publicity Club of Montreal has just finished a



Marcel Lefebvre, Luce Guilbeault and Albert Millaire during the shoot of *Mustang*.

study for which it received a \$15,000 grant from the provincial Ministry of Communications. Whereas 89% of the production of English language commercials are produced on film, only 59% of French language commercials are filmed. The study found that only 27% of the commercials in national television campaigns are created by francophone companies in Quebec. Of the 73% of commercials created by the English sector, 42% are produced in double version: the commercial is shot in English and redone in the same decor with French speaking actors. This practice negates the cultural specificity of the Quebecois and is ardently opposed by the Publicity Club.

Distribution

Five features opened in Quebec during October: Mar-

cel Lefebvre's **Mustang**, Claude Jutra's **Pour le meilleur et pour le pire**, Clément Perron's **Partis pour la gloire**, Gilles Carle's **La Tête de Normande St-Onge**; Jean-Pierre Lefebvre's **L'Amour Blessé** was shown one evening at the Outremont Theatre in the context of the Quebecois Film Evenings organized by the Conseil Québécois pour la Diffusion du Cinéma.

Mustang was released with the usual Films Mutuels panache — multiple openings, full-page ads — and went nowhere. In its third week it is already playing a double bill. Jutra's film was opened in small theatres in Montreal and Quebec City. The first week attendance of 5500 fell to 4000 the second week, according to Cinepix.

Connie Tadros

ATLANTIC PROVINCES

Newfoundland Co-op

Atlantic Canada now harbors two filmmaking co-ops with the addition of the newly-formed Newfoundland Independent Filmmakers Co-Op. The idea of starting a co-op in Nfld has been circulating for about a year or more and a group met during the summer to consolidate the organisation. The co-op is working out of St. John's and appears to be setting up along the lines of the Atlantic Filmmakers Co-Op in Halifax with whom they have been in contact. The group is getting support from the National Film Board, the CBC, and the Canada Council through a grant administered by the Extension Services Department of Memorial University. Two of the filmmakers

behind the organization of the new co-op are Mike Jones, who is working on contract with NFB doing work with a theatre group named Codco, and Bill Doyle, who recently finished **Pure Silver**, a short satirical look at Nfld's 25th anniversary celebration of their entry into Confederation. This film is one that the Atlantic Filmmakers Co-Op funded to completion during this past summer.

Atlantic Co-Op

John Brett of Halifax recently completed a film through the Atlantic Co-Op called **Voices From the Landscape**. The film is a subjective impression of an aging man and the erosion

of the homestead life in an Acadian village on the South Shore of Nova Scotia.

Neal Livingston, another Halifax Co-Op member, is

photo: Terry Pulliam



Untitled by Neal Livingston

starting to edit his as-yet-untitled drama shot with a Co-Op crew in various locations around Nova Scotia during the last three weeks of August. The film is involved with the esoteric journey of a young couple into a lush summer landscape and the myriad conflicts of the quest for their own directions.

Shelagh McNab of Halifax is also in the initial editing stages with her Co-Op funded film called **Phenomenon**. The film deals with a place called Peggy's Cove, the people who visit there and the people who live in its idyllic surroundings.

Harold Pearse of Halifax is also in the process of doing a Co-Op funded documentary called **Joe Sleep**. The film is a brief portrait of a man who started painting after a life as a carnival man and sailor, and is now gaining widespread recognition for his primitive, almost child-like canvasses as well as his colourful and irrepressible personality.



Phaedra by Paul Mitcheltree

Also in the documentary vein is **Phaedra**, a film about sky-divers being shot by Paul Mitcheltree of Halifax. Working with a helmet camera he built himself, Paul is gathering air-to-air footage to rework it in an optical printer.

Lionel Simmons of Halifax is also shooting a documentary on a dance group called Le Groupe de la Place Royale as they perform and do workshops with dancers in Halifax. The Co-Op is receiving aid from the NFB in the form of stock and processing to produce this film.

NFB Atlantic

In its own productions, the Atlantic Unit of the NFB is shooting a film about the history of the labour strife in the Cape Breton coal-mining industry since the 1920's. Martin Duckworth is the director-cameraman on the shoot which will end up as two twenty-minute films.

Ken Martin of Charlottetown is directing another NFB production entitled **Moses Coady**, which is a biography of the radical priest from St. Francis Xavier University who started the Co-Operative movement back in the 1930's and 40's. The film is now in the editing stages with Brian Pollard doing the cutting.

Gulf Stream, directed by Bruce MacKay through the NFB Atlantic Unit is back into production after initial lab problems. Richard Leiterman and Kent Nason are combining on camera for that film, which is being shot from a yacht sailing from Halifax to Cape Cod.

Blind Mechanic, another NFB Atlantic production by Mike Mahoney and Ted Haley, is almost ready for final mixing. The film is a glimpse of a man working as a mechanic and rebuilder of antique autos, even though he was blinded in the Halifax explosion of 1917.



The Blind Mechanic

photo by Mike Mahoney

Other NFB productions underway are **Citizen Sailor**, co-directed by Whit Tre-cartin and Sam Grana; **Gardening**, by John Peder-son of Hampton, N.B.; and **Historic Sites**, which is a CBC-NFB production. The Atlantic Unit also recently did an hour-long video drama shot film-style with 3/4 inch colour cameras. The drama, called **Sister Theck-la's Choice**, was directed by Mike Boyle and shot on location in a convent in Antigonish, N.S.

Also in video, the Halifax CBC is gearing up for a 30-minute shoot called **Chap-pell's Diary** based on the actual diary of one of the first settlers on Prince Edward Island back in 1750. Ken Stetson from P.E.I. is writing the screenplay.

'Paramount Law'

In other news, Gerald McNeil, the newspaperman from Dartmouth, seems to be progressing well in his fight against the N.S. Board of Censors, and it now seems that another group is forming to lobby against the Nova Scotia Theatres and Amusements Act. Certain regulations in the act (sometimes referred to as 'The Paramount Law') forbid the operation of a 16mm commercial theatre within a five-mile radius of a 35mm outlet. This law successful-ly prevents any independent

Revue-type 16mm theatre from 'competing' with the large commercial theatre chains, and was lobbied for by the theatres a number of years ago. Nova Scotia is the only province to have such a law, and the move-ment to have it repealed ap-pears to be gaining momen-tum. More news as it hap-pens...

Charles Lapp

THE PRAIRIES

Manitoba

With the fall season clearly in evidence in Manitoba, much activity is either in progress or being prepared, prior to the fierce on-slaughter of winter. Local ami-mators are busying them-selves with segments of Sesame Street and a collaborative film encompassing the theme of, "the joys of urban liv-ing". This later project is the brain-child of members of the Winnipeg Film Group and will involve both group and outside group talent. Among the WFG members contributing segments are Leon Johnson, Willi Ahrens, Brad Caslor, Nancy "Mus-tang" Edell, Al Pakarnyk and Betsy Thorsteinson.

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The set-ups were explained and crew members explained their positions in the pro-ductions.

The National Film Board recently completed shooting **Fire Drill**, the second in a series of films by young directors. The series is under the supervision of Vladimir Valenta and allows Board film makers an oppor-tunity to work in fiction film. Michael Scott, a former Winnipegger, was at the helm. The script was by local play-wright, David King, who found his first screenwriting experience quite exhilarating.

Fire Drill used a basic. Film Board crew supplemen-ted by Winnipeg technicians including WFG members Ian Elkin, Leon Johnson and Howard Gurbich.

Canadian Film Symposium IV is now in the initial stages of contacting films and filmmakers for this February event. Apparently, some interesting changes

are planned this year and more information will be released in the coming weeks. CFS IV coordinator Len Klady has been busy writing. He recently completed a TV documentary to be aired on CTV before the new year and is also working on a television drama for the CBC.

Last month Winnipeg Film Group and the Manitoba Theatre Workshop in con-junction with the NFB held a three day intensive session on dramatic film. The event involved eighty people wor-king in both film and theatre in the city. The workshop kicked off Friday night with the shooting of a three minute film scripted and crewed by WFG members.

After the filming, there was a special screening of **Why Rock the Boat?** Director John Howe was present and also acted as a key resource person for the entire event. Other resource people included John Wright, whose film **The Visitor** was screened Saturday night, Vladimir Valenta, noted writer and actor Eddie Gilbert, former artistic director of the Manitoba Theatre Centre.

On Saturday things really began to cook. From 10 am to 5 pm workshops were organized with emphasis on film language and dramatic principles. The concept was to familiarize theatre people with film and vice versa. Then in the evening, the short film that had been shot on Friday was put on a flat bed editor and projected on a screen. The various takes were examined, matched and edited down before the entire group.

Sunday, the final day, moved into applications. Group were formed and given excerpts to recreate on video-tape. These films were then examined by the groups and analysed for possible improvements. That evening the film which had played an important part in the framework of the evening was projected in a rough-cut form.

The entire event was highly successful and hopefully next month we will be able to give you exact details of what occurred. In the meantime, the organizers have set up a continuing workshop for this area to run 25 weeks, in which a short film will be produced and much knowledge bestowed on the participants.

Finally, the Winnipeg Film Group is planning its first dramatic production. The film, still untitled, will be directed by David Cherniak. It centres on a working class neighbourhood of the city and particularly on one individual who has recently lost his job. His situation

manifests itself in a disintegrating relationship with his wife and an aimlessness about the future. The film will probably shoot in November and will be crewed by WFG members and star members of the Manitoba Theatre Workshop.

Len Klady

King in Saskatchewan

Jean Oser, a film professor at the University of Regina organised a Film Workshop in August. A group of twenty-five people gathered together for ten days for an opportunity to view the works of Allan King and to meet the person behind them all.

King talked of his beginnings with the CBC in Vancouver and we see **Skidrow**. He noted the importance of co-operative effort in filmmaking, something we see more of in his later films. His stories about the primitive devices he used to develop film and the adaptations of cameras and sound recorders that were pioneered, were fascinating for those with some knowledge of the complexity of film now. King left Canada and spent a period of self-exile in England and Ibiza. During this period, he produced several films of which we see **Rickshaw** and **Running Away Backwards** or **Coming of Age on Ibiza**. He says he left Canada with an inability to deal with values of middle class life and came back with ideas and techniques to explore these perennial problems. Or maybe the time was ripe for the Allan King style! We see **Warrendale**, **A Married Couple** and more recent productions such as **Baptizing** and **Six War Years**.

The afternoon sessions of the Workshop consisted of three groups working with three sets of VTR equipment producing short sketches. And this is where we learned about the real

Allan King. The helpful hints he passed on with his soft spoken manner of only stressing the positive made everyone near him feel comfortable. And of course our daily productions got progressively better. One of the high points of the Workshop was a trip to the Qu'Appelle Valley to film a group of Ukrainian dancers at the Saskatchewan Summer School of the Arts. Filming dancers is definitely an exercise in camera work and the results were surprising good.

One drunken evening, King kept stressing Saskatchewan is the center of Canada, accusing us of being lazy. He pointed out that we have the ability here to do anything we want and to stop believing our own excuses. Although, we allow isolation to defeat us and are continually fighting the problem of cultural imperialism from the States and the East, we know we have a bundle of feelings and experiences to express to the rest of Canada. Does positive thinking about our ability to express them stem only from believing we can do it? King is right; we have to believe in ourselves, but it isn't the only solution. Funding, availability of equipment and lab services, are real problems which need very specific solutions. We need to talk with more people who have made it, to share some of their experiences and problems in the hope we can bypass some of the mistakes and overcome some of the obstacles.

Jarol Lee Boan

Second Annual Alberta Films Festival

The fourth week of September, September 21 to 27, was a very busy week for the Alberta Motion Picture Industries Association. On Monday evening AMPIA held its annual meeting; on Wednesday the winners of

the second annual AMPIA film festival were announced at the awards luncheon at the Chateau Lacombe in Edmonton; and then on Wednesday evening and Thursday AMPIA hosted the 1975 National Convention and Film Awards Presentation of the Canadian Film and Television Association (see p. 9).

The AMPIA Awards Luncheon was highly successful. The entry which won the award for best film of the festival was **Alberta Sunshine**, produced by Ranson Photographers Ltd., Edmonton. The trophy for this, a facsimile of a sculpture by Roy Leadbeater, was presented by Culture Minister Horst Schmidt. The details of the other award winning films will be found at the end of this column.

In addition, Mr. F. Fraser of Fraser Productions Ltd. announced to the assembled delegates that he had finalized a deal with CTV Television to produce two feature films in Alberta. We shall be dealing with this important event in more detail at a later date.

Finally, the AMPIA had its general meeting on Monday, September 22, 1975, at which it elected as Chairman Mr. W. Marsden of William Marsden and Associates Ltd., Edmonton. Mr. Marsden takes over as Chairman from Mr. N. Zubko of Cine Audio Ltd., Edmonton.

Otherwise, the most important item on the agenda concerned the stance that AMPIA should take in facing the threat presented to the independent producers by the rapidly expanding Alberta Education Communications Corporation, ACCESS. Generally, the feelings towards ACCESS of the members of AMPIA who attended the meeting were somewhat less than favorable. This matter, which is currently being discussed with two members of the Alberta Government, Mr. Hobol and Mr.

Koziak, will be the subject of a more detailed report in the near future.

Other Alberta producers who won awards in various categories were as follows:

Best Documentary Films:
Following the Plough and **Chant du Tracteur**, Filmwest Associates Limited, Edmonton.

Best Educational: **The Magic of Water**, Century II Motion Pictures Ltd., Edmonton.

Best Nature and Wildlife:
Year's at the Spring, Cymar Productions Ltd.,

Edmonton.

Best TV Commercial:
Beau Jangles, Jim Tustian Film Productions

Best Industrial: **To Serve Our City**, CITV Ltd.

Six crafts awards were presented, as follows:

Best Director: Tom Radford in **Sakaw Pimmajihowen** (Man Who Chooses the Bush), produced by Peter Jones of the National Film Board.

Best Editing: G.K. Wilson in **Food in School**, produced by Century II Motion Pictures Ltd.

Best Music: Paul Tivadar in a Black Sheep Boutiques commercial entitled **Let It Show**, produced by Tinsel & Sham Productions Ltd., Edmonton.

Best Script: Robert Conway of Edmonton, in a quarter-hour production of his own entitled **Celebration**.

Best Cinematography:
Tony Westman in **Man Who Chooses The Bush**.

Best Sound: Dale Marshall in **Year's at the Spring**, produced by Cy and Mary Hampson.

Peter Haynes

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Said the CCFM to the CFDC

August 23, 1975

The Council of Canadian Filmmakers is extremely alarmed by the situation in the Canadian film industry. Specifically, we are concerned about the following:

- 80% unemployment throughout the industry
- many of our best directors are in Hollywood
- not one major English feature film is in production at this late date in 1975
- production of major English feature films has fallen from 13 in 1972; 6 in 1973; 4 in 1974; to 0 in 1975 (as of this date)
- during the same four years revenue earned in Canada by the 7 major Hollywood distributors has increased 98.9% to \$54.4 million. Canada is now the largest foreign market in the world for Hollywood films despite our relatively small size. The total estimated Canadian box office is now running at \$200 million annually.

In the last month, the industry's concern about this situation has been aggravated by several events:

- the Secretary of State's announcement of a patently absurd scheme to extend the failed "voluntary agreement" with Famous Players and Odeon - an arrangement which serves the purposes of the foreign-owned theatre chains but has the full potential to defeat the purposes of the Canadian film industry
- the recently revealed financial situation of the CFDC itself
- the appointment of former film commissioner Sydney Newman as the latest in a long line of people and bodies to study, rather than act on, the pressing problems of the Canadian feature film industry.

These events of the past month have raised many disturbing questions which cannot remain unanswered.

Communication

1) Why have two major policy initiatives - the "voluntary agreement" and the appointment of Mr. Newman - been taken without consultation with the industry, and prior to any discussion of the industry's consensus as contained in the report of the Canadian Film Development Corporation Advisory Committee released March 5, 1975?

2) Why has the Secretary of State not met with the CFDC Advisory Committee in the five months since their report was presented to him?

3) Why were the provinces, particularly Manitoba, Quebec, and Ontario which have been actively taking measures on quota and levy, not informed of the Secretary of State's plans to announce the "voluntary agreement"?

4) Why was the industry not informed of Treasury Board's refusal to grant the CFDC its investment budget for the 1975-76 fiscal year when such a decision substantially affects people in the industry, particularly those with projects pending?

5) Why is the film industry being misled, if not lied to, repeatedly? Harold Greenberg publicly charged at the Winnipeg Film Symposium in February of this year that "We've been lied to" by the Secretary of State's Department. The CCFM was directly and repeatedly lied to by senior officials of that department when it expressed fear that plans were afoot for the kind of "voluntary agreement" which Mr. Faulkner did announce on August 5th.

6) Why did a senior official of the Secretary of State's department deny that CFDC had been refused by Treasury Board when the story first appeared in the press, and why is that department still camouflaging the truth? Last week it assured an MP who called on behalf of a filmmaker constituent that the CFDC had sufficient funds for investment to last to the end of 1976.

7) Why does the CCFM, which represents a combined total of 8,000 people in the Canadian film industry, still not hold a seat on the CFDC Advisory Committee despite repeated

requests over a two year period for such a seat?

CFDC

1) What was the role of the CFDC in the negotiation of the "voluntary agreement"?

2) Why did the CFDC give such misleading testimony on the situation in the Canadian film industry when it appeared before the Standing Committee on Broadcasting on March 20th?

3) Was the Board of the CFDC immediately advised when CFDC funds were refused by Treasury Board? It is our understanding that the Board was not so advised until August 6th, the day the story broke in the *Vancouver Sun*, and approximately 3 months after the decision was made.

4) What were the events which led up to Treasury Board's decision to refuse CFDC funds?

5) Has, or will, any official appeal against the Treasury Board decision be launched?

Voluntary Agreement

1) Why was the "voluntary agreement" announced when the central document - the agreement itself - did not exist?

2) Why was the Secretary of State seemingly unaware of the extent of opposition his announcement was bound to arouse? To date that opposition ranges from the Government of Manitoba, the City of Toronto Working Group on Film, the A.R.F.Q., to the Society of Filmmakers and Members of Parliament as well as the 11 major unions and associations represented by CCFM. Press reaction has unanimously been negative.

3) Why was the industry not consulted prior to such a step being announced?

4) Does the "agreement" cover low budget feature films for the purposes of investment and quota? If it doesn't, does that not make the "agreement" virtually meaningless since the majority of feature films produced with CFDC assistance in the last few years have been low budget?

If it does cover low budget features, why was George Destounis, President of Famous Players, quoted in the *Vancouver Sun* August 6th as saying that there was "no way" he was going to

ORGANIZATIONS

give screen time to low budget features?

5) Is the promised \$1.7 million to be invested by the theatre chains in Canadian production intended to complement CFDC funding? If it is not, why did Mr. Faulkner refer in his press release to supplementing the \$3 million or thereabouts now invested annually by the CFDC? If it is, how is the arrangement affected by Treasury Board's decision on CFDC funding?

6) Why weren't all of the above negotiated and finalized in a written document before any announcement of the "agreement" was made?

7) Does the definition of a Canadian film, and of a "Canadian", as set out in the CCA schedule apply to the "voluntary agreement" for purposes of quota and investment? If it does, does this not mean this agreement is a blueprint for a branch plant industry?

(...)

8) Was the original "voluntary agreement", negotiated with the same parties in 1973, a success or a failure? If it was a success, why have both the Secretary of State and the CFDC refused to release results of that agreement?

If it was a failure, as Mr. Faulkner claimed in his appearance before the Standing Committee on May 9th, and as you yourself admitted when you told me you were "equally dissatisfied" with its results on CBC Radio's "As It Happens", why is this arrangement being repeated?

9) Do you and Mr. Faulkner actually believe that verbal, voluntary agreements with interests which have hundreds of millions of dollars annually at stake, are to be taken seriously? If you do, you are defying the experience of every film producing country of the world, as well as the advice of the Secretary of State's policy advisors and the consensus of the industry.

(...)

Provinces

1) Why did you and Peter Roberts advise the Secretary of State that no action on legislated quota and levy was likely with the provinces, when both Ontario and Quebec have recently introduced enabling legislation for quota. CCFM negotiations with Ontario for quota and levy are documented in attached letter from John White, Chairman of the Cabinet.

2) If the Secretary of State is sincere in his expressed desire for legislated quotas, why did Peter Roberts request that Manitoba shelve quota legislation which had been prepared for introduction in the legislature?

Policy

1) Since July 4, 1972, when Gerard Pelletier, then Secretary of State, announced the First Phase of a film policy and promised a Second Phase, the following studies have been done: Secretary of State's Advisory Committee Report; the Bassett Report; the Klopchic Report; the Parikh report; and on March 5 of this year, the CFDC Advisory Committee (composed of representatives of all aspects of the film industry, Canadian and American alike), delivered their consensus report to the Secretary of State. All of these studies came to basically the same conclusions.

Why, despite this incredible input, have none of these recommendations been implemented?

2) Why is there still no Second Phase of the Film Policy?

3) Why have two major policy decisions been made without reference to the consensus which already exists?

4) Why has Sydney Newman been hired to initiate yet another "study", this one at significant cost?

The CCFM requests that these questions be put before the members of the CFDC Board, at their meeting on Monday, August 25, and that answers be transmitted back to CCFM at your earliest convenience.

Sandra Gathercole
Chairperson

Replied the CFDC to the CCFM

Your letter of August 23 was delivered by hand to the members of the Canadian Film Development Corporation prior to their meeting of August 25 in Montreal. Under the circumstances and given the fact that it was a one-day meeting with a very heavy agenda, none of the members nor I had the opportunity to give it careful consideration.

However, I am pleased to take this opportunity to inform you and the Canadian Council of Filmmakers that the operations of the new quota will significantly improve the situation so far as the exhibition of Canadian films in Canada is concerned. Furthermore,

there is no doubt that the Treasury Board when it is provided with the information which it requires in connection with the financing of the Corporation will in all probability accede to our request for further funds. Under the circumstances, we expect to be able to continue our operations without interruption.

Michael D. Spencer
Executive Director

CSC

**Canadian Society of
Cinematographers**

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CFEG

Canadian Film

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Toronto, Ontario



Annual Dinner and Dance

Again this year, the Canadian Society of Cinematographers is presenting craft awards recognizing the artistic achievements of Society members.

Awards will be presented for Cinematography in the following three categories:

Features:

Theatrical release; television feature drama; (colour or black and white, any film format).

Documentary:

Educational; sponsored; Government; public affairs; industrial; (colour or black and white, any film format).

Television Commercials:

Colour or black and white, any film format.

Films and television commercials must have been produced and completed between October 1st, 1974 and September 30th, 1975. Deadline date for entries was October 20th, 1975.

Films in each category will be judged by a separate jury made up of CSC members *not* involved in that particular category.

The Canadian Films Editors Guild is also presenting its own Effigy Awards for excellence in film editing in the following categories: *Features*,

T.V. Drama, Sales and Promotion (over 3 minutes), Sales and Promotion (under 3 minutes), Documentary and Educational (over 20 minutes), Documentary and Educational (under 20 minutes), and Short Subject. All films entered in the above categories are also eligible for the Sound Editing Award.

Presentation of the Awards will be made at the Annual Dinner & Dance of the Canadian Film Editors Guild and the Canadian Society of Cinematographers to be held on the evening of Saturday, November 22nd, 1975, at the Ontario Science Centre, Toronto. Contact Bob Bocking (416-636-9587), Co-Chairman of the 1975 CSC Awards, for further information.

TFC

Toronto Filmmakers' Co-op

67 Portland Street, Toronto, Ontario
(416) 366-3005

The annual General Meeting of the members of the Toronto Film Co-op will be held Sunday, November 30, at one o'clock in the afternoon, at OISE auditorium. Business, aims, reports on progress, etc. are discussed, and the executive members elected.

In its fourth year of operation, the Toronto Film Co-Op is announcing the opening of a new service to those in the Toronto film industry. A job placement centre has been created to fill the need for a central office which will list opportunities for those seeking employment in the media, and also to supply production companies in need of skilled technicians with the names of those who are available. A placement officer has been engaged to search out positions for its members and to be available for consultation with production companies.

To facilitate the success of the venture, there will be no financial contribution asked of prospective employers, thereby encouraging their use of the office. Filmmakers enrolled with our office will be asked for a fee of \$6.00 for a three month listing. It is hoped that the placement office will add more efficiency and organization to the Toronto film industry. Further information may be obtained by calling the job placement office at the co-op. Your comments or queries are welcome.

Lacja Kornyllo

Erratum

In the October issue of Cinema Canada, no. 22, a line was omitted on p. 17 in the Film-expo piece. At the top of the last column the sentence should have read "Cockfighter, directed by Monte Hellman and starring Warren Oates, is not a film made for people like me". Our apologies.

CANADA'S BEST!

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- CHILD UNDER LEAF
- DAY IN THE COUNTRY
- NEPTUNE FACTOR
- WEDDING IN WHITE
- LIES MY FATHER TOLD ME
- ALIEN THUNDER
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TECH NEWS

by Rodger J. Ross

WHAT'S SO SPECIAL ABOUT SUPER-8?

Super-8 film has been around quite a while, but there still seems to be a good deal of uncertainty as to what to do with it. At first, Super-8 was supposed to give us low-cost distribution of existing or specially made film productions. In response to the enthusiastic acceptance of the Super-8 format by amateur movie makers, camera manufacturers put on the market a range of highly sophisticated equipment that made many 16mm professionals quite envious. We are now in the midst of a concerted drive to develop a professional Super-8 production system, but filmmakers have yet to learn how to utilize the medium most effectively. Super-8 is in fact a new medium of communication – not just a scaled-down version of the 16mm format.

In 1923 Eastman Kodak Co. introduced the 8mm format by slitting double-perforated 16mm down the middle, to give amateurs a less expensive movie making medium. This not only reduced the width by a half, but also allowed twice as many frames to be exposed in each foot of film. However, as Fig. 1 shows, so much of

the width was taken up by the perforations and the space between the perforations and the film edge that very little was left over for the picture frames. The small size of the images coupled with the limiting characteristics of pre-war film materials and equipment gave at best only marginal picture projection quality and discouraged widespread acceptance of the 8mm medium.

In response to insistent demands for improvement, so as to take advantage of what appeared to be a very large potential market in schools and the home, a number of schemes for modification of the 8mm format were put forward in the early 1960's. One of these, from the Eastman Kodak Co., proposed that the perforations should be reduced in size and moved closer to the film edge, to give a 50% increase in the picture frame area. This proposal was enthusiastically received in the industry and almost at once manufacturers set to work producing cameras and projectors for the new format, as shown in Fig. 2, and aptly dubbed by someone "Super-8".

Industry experts predicted that extensive markets could be developed for low cost Super-8 prints, mass-produced from 35mm or 16mm originals. There were great expectations that Super-8 films would be sold in stores like audio records or discs. Some warned, however, that successful exploitation depended on the availability of semi-automatic projectors with simplified cartridge loading. When these markets failed to materialize, critics pointed to the lack of agreement on a universally interchangeable cartridge design.

leading edge set the automatic exposure control mechanism for the speed of the film in the cartridge. Small dry batteries drive the film advancing mechanism, and on cameras so equipped, the zoom lens as well. Most cameras have a large, bright, upright viewfinder, with a scale superimposed showing the f/number at which the lens is set by the automatic mechanism.



figure 3

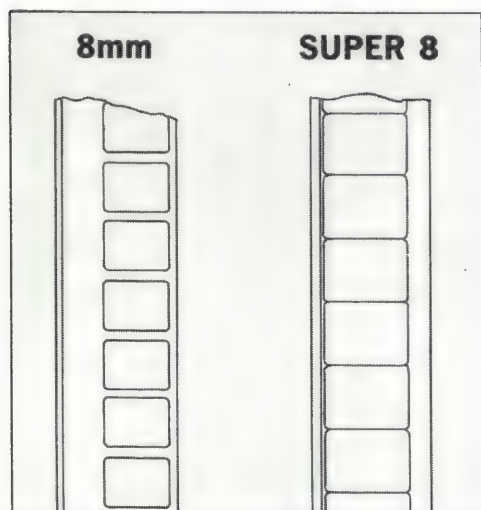


figure 1

figure 2

Super-8 Camera Developments

In sharp contrast to the confused projector situation there was almost immediate acceptance of a proposal for a standard 50-foot Super-8 camera cartridge, shown in Fig. 3. Manufacturers designed cameras around the cartridge, as the basic element in the new format. When a cartridge is inserted in the camera, notches in the

Many different designs of Super-8 cameras are available, in a price range from about \$200 to \$1200. Some are designed to operate at 18 frames per second only, giving a continuous running time of three and a third minutes with the 50-ft. cartridge. Others give a range of filming speeds from single frame exposures to 80 frames/sec., including the standard sound motion picture frame rate of 24 per second. All of these cameras are designed for hand-holding, with provision for tripod mounting if desired. The weight of a typical camera in the medium price range is about one pound.

These developments have given amateur movie makers a level of sophistication and convenience far beyond so-called professional 16mm

*Long time Supervisor of Technical Film Operations at the programming centre of the CBC, Mr. Ross is the author of two books, **Television Film Engineering** and **Color Film for Color Television** and has just won the Agfa-Gevaert Gold Medal, awarded by the Society of Motion Picture and Television Engineers.*

cameras. Not surprisingly, the work being done by amateurs with Super-8 cameras has attracted a great deal of attention, particularly in professional 16mm circles, and there have been increasing demands for a range of equipment and facilities needed to undertake full scale motion picture production with the Super-8 medium.

A serious handicap for the professional has been the lack of synchronous sound recording facilities. Amateur movie makers, for the most part, have been satisfied with silent pictures; the more aggressive had a magnetic stripe applied to the edited films to record sound over the pictures. Some cameras were supplied with an attachment putting out electrical pulses that could be carried to a separate ¼-in. tape recorder by a cable, so as to allow synchronous picture and sound recordings to be made. At the Massachusetts Institute of Technology, Prof. Richard Leacock developed crystal-controlled double-system equipment that eliminated the cable between camera and recorder. Then in 1974 Eastman Kodak Co. announced that Super-8 camera films with magnetic stripe would be available in 50-ft. cartridges. Already several manufacturers are producing single-system cameras to take advantage of this very important breakthrough. Now the Super-8 filmmaker can choose from a wide range of silent cameras, or a single-system camera using striped film for the sound, or separate picture and sound recording with the sound recorded synchronously on ¼-in. tape. Available also is a great variety of editing equipment including multiple track flat bed Super-8 editing tables.

For the amateur, Super-8 Kodachrome film offers the advantage that the cartridges can be returned to the manufacturer for processing, simply by dropping the exposed film in the nearest postoffice box. Kodachrome is a reversal material that gives colour pictures of excellent quality. Also available in 50-ft. cartridges are the Ektachrome films that can be processed by commercial motion picture laboratories, thus saving the time needed for shipping the film to the manufacturer for processing. For still greater convenience, the Eastman Kodak Co. has developed and put on the market a small Super-8 processing machine, completely automatic in operation and designed for use in an office environment. This machine, the Kodak Supermatic-8 processor, with a dry-to-dry time of only 13 minutes, gives

the Super-8 filmmaker almost immediate access to the pictures and sound from a camera.

Learning to Use the Super-8 Medium

Here we come to a parting of the ways with conventional 16mm or 35mm production practices. The normal course to take would be to make film prints from the edited originals, and use these for projection and distribution while the originals are retained in a safe place. Making prints from Super-8 originals is rather difficult, and some degradation of picture quality cannot be avoided. Besides, there is the cost of printing to be considered, especially when optical effects are needed. A more promising course to take is to transfer the edited originals to video tape with relatively inexpensive helical scan equipment, and one of the popular videocassette formats. There are now several ways to make the transfers. The simplest method is to utilize the Kodak Supermatic Film Videoplayer, a low cost semi-automatic device that gives a standard colour video output from Super-8 films recorded at either 18 or 24 frames/sec. Better picture

quality can be obtained by projecting the films on a translucent screen and picking up the images with a television studio camera.

Taking the electronic transfer route, all of the effects normally available in the television studio control room can be incorporated in the videotape recordings. Once a transfer to videotape has been made the tape can be played back into television picture monitors or receivers for viewing, by a simple video patching procedure.

For a long time, some filmmakers have been making derogatory remarks about television's small picture display. This attitude can be readily understood and appreciated by anyone who has been involved in producing the overwhelming wide-screen picture and sound presentations in theatres. But television displays have their merits too — although on an entirely different scale. If we can begin to think of television as an intimate medium for small numbers of viewers, an entirely different presentation approach can be taken. And here Super-8 really comes into its own, because it is not suitable or appropriate for producing large screen displays. Super-8 is at its best as an intimate communications medium, starting with the camera, and the man behind the camera with the ideas. □

EQUIPMENT NEWS



5.7mm f/1.8 Super Wide Angle Lens in Arri Mount.

A new 5.7mm f/1.8 super wide angle lens for Arriflex 16 has been developed by Century Precision Cine/Optics of North Hollywood. It is now available for Eclair and CP-16R

bayonet mount cameras. The lens is only 2 ins. in diameter, the smallest ever achieved for a lens of this type, and it weighs only 7 ounces. The angle of view is 100 deg. and optical resolution is 260 lines/mm. Price is \$575.00. For further information write the manufacturer at 10661 Burbank Ave., North Hollywood, C.A.

New Tyler Camera Mount

Tyler Helicopter Camera Systems now has available its new vibrationless 35mm B-2 Middle Mount, equipped with Arriflex 11C and Angenieux 25:250mm zoom lens.

This mount, which can be used in copters, airplanes, boats and other moving vehicles, features new control handles with contour grips and plug in modular electronics which control camera, variable speed focus and super smooth variable speed zoom.

(continued p. 22)

ROUGH CUT

by Robert Rouveroy C.S.C.

Hah! Cruel and unjust punishment was inflicted upon me the last week of September. For unclear reasons I was selected to be the C.S.C. delegate for the adjudicating committee of the Canadian Film Awards. For five days we unworthy specimens of the film industry were subjected to a visual bombardment of the two year output of said Industry. Under the kind tutelage of chairman Gerald Pratley, who is herewith awarded letters of brevêt in diplomacy, patience and intestinal fortitude for bringing us safely through the shoals of bickering, arguments, outright blackmail, self-interest and so forth, we reached the peaceful shallows of coherence and surprising solidarity. Surprising, because despite our diverse interests we are sure that we did our very best and have presented to the final judges the most worthy efforts of our fragile industry.

Location: Nat Taylor's Screening Room

Two battered projectors and roughly a ton of film. We're all very quiet, suitably impressed by the honour bestowed on us.

Gerald has quickly disabused us of dreams of glory or recognition. We're supposed to do all this pre-judging for the love of it. Impressive red folders are issued, accompanied by tiny flashlights. We have to turn it all in at the end, probably for an auction, as otherwise the Canadian Film Awards might not have enough money. Curtain rises.

Action

After suffering two reels of a totally disjointed feature movie, parameters are quickly drawn. To avoid heart failure, we will suffer only the first ten minutes silently. Thereafter, by mutual consent, we will garotte the hapless projectionist and move on. So we see **Black Christmas** in part. It rates a polite handclap. **And I Love You Dear-**ly promises a lot of sex but does not

deliver. Mel Blanc's ghost would shudder at the poor imitation of **My Pleasure is My Business**. Xaviera's assets droop sadly but considering the wear and tear and milage are better than you would expect. But why is this movie so strangely sexless?

The Parasite Murders was a parasite on our good time, and was quickly strangled. So was **The Mourning Suit**. And then came the first quietly competent movie: **Lions for Breakfast**. One juror even sobbed a little. **Sudden Fury** was very obviously a very low budget picture but we all would've liked to have seen the ending. **Recommendation for Mercy** was the old wham-bam effort with a *cinéma-vérité* effect and only stood out in the quality location recording by Jim McCarthy. Here a technical observation. We either must have received a very bad print, or the original was shot on 7242. Some blow-ups of 16-35mm from 7247 or even 7252 were so incredibly good to be virtually equal to original 35mm film. But in this case the very bad film quality we saw was an important factor in the film not being accepted. We could not bring ourselves to recommend mercy.

Monkeys in the Attic gave us a lot of trouble. It made one juror furious. Another found it a masterpiece, and was supported by several others. The rest of us, for various reasons, resented the film. So, in truly Canadian fashion, we evaded a showdown and relegated it to the experimental film category, to be decided upon later. In the end, it sank.

Eliza's Horoscope presented the first intelligent use of light as a tool to enhance the story. Most other features show great competence in lighting the set until a satisfactory f-stop is achieved. You know, the old key-fill-back situation. Some experimenting is done, without getting the desired effect, as in **Monkeys**, or **Child under a Leaf**. Even so, **Eliza** was marred because three cameramen were used, and only one (I don't know who) used light as a brush, to create that special something.

By this time fatigue was creeping up. We now has seen most of the features and had come to the 35mm entrys in the other categories. So we suffered a great deal through **The Basement**, among others. It had been a long day.

Days Two and Three

By this time the ice had definitely been broken. Catcalls and whistles greeted the films thrown at us. We were now paralysed by the endless stream of The Canadian Documentary. It has often been said that this is where the Canadian Filmmaker excels. There is an endless fascination with the affairs of Indians and Eskimos, a collective guilt complex over people badly done by. Regrettably, they're still badly done by these films which are relentlessly boring, pompous and pretentious. By now, we'd moved to the National Film Board premises, downtown Toronto.

However diverse and opinionated we were, there is something in film that is compelling, if it is done by true talent. We began to realize that most of us were chosen to adjudicate not because we are the best in our field, but because the better ones, who were the first choices, were out there making films. But we could not help but recognize that talent when it popped up like a diamond among pebbles. We found also that it had very little to do with money. After all, the CBC and National Film Board have jammed all categories solid with their products and so few ever make it to the finish line. And of those few, many are made with rock bottom budgets. For instance, why should NFB's **Goldwood**, made by Kathleen Shannon touch us so urgently, with its dead simple story, made in a straightforward way? Or **Sable Island**, by Dalhousie University, with, most probably, a miniscule budget. And **Potlatch**, by Dennis Wheeler, or **Cree Hunters of the Mistassini**, the only two "Indian" films in the line-up. The last two films for once did not talk down to us, or to the Indians.

But to see and recognize each of these gems we had to sit and suffer through endless miles of self-abuse epics. Sometimes, unintentionally, we were entertained by a total lack of imagination, like the one that must have cost a bleeding fortune shipping several filmcrews to the dark continent. The culture shock was so great that the filmmakers ended up showing us one crew shooting pictures of the other crew, registered by the third crew.

Deathless prose cluttered up unrelated and poorly shot images in another

Toronto's "gimmick man", Robert Rouveroy C. S. C. is president of Robert Rouveroy Films Ltd. and shares ownership in Cinimage.

epic. Yet another, made at great expense, panned around China in eleven minute chunks. Another consisted of zooms only.

A Track

I am thoroughly cured of the zoom-lens. Only after seeing 131 documentaries in 3 days am I firmly convinced that the invention of the zoomlens is the work of the devil – or the patron saint of the opticians. Surely the zoom has set filmmaking back about 30 years. I would like to propose a new law for cameramen: That a bit of the budget for the film be set aside so that the cameraman, at the beginning of the shooting day, is allowed to get the zooms of his chest so to speak, whereafter the director will put a firm lock on the zoom barrel for the remainder of the day. Only when the cameraman develops a tick in the eye, or shows his imbalance otherwise, like frothing at the mouth, and only after thorough discussion with the director and after signing in triplicate, will the zoom-barrel be unlocked. For one shot only! Which the smart Director will discard on the cutting room floor.

B Track

But when the use of the zoom is inevitable in those very rare cases, when it reveals an important part of the story or is the visual counterpart of the exclamation mark, the Director should sit down with the editor for a heart-to-heart talk. He will threaten the editor with mayhem if he dares to cut in the zoom. That goes for the pan too! Only in very exceptional circumstances can such cuts be justified and for all practical purposes these happenstances will come once in a director's lifetime.

C Track

The problem is that I have been guilty too in the past. I cringe when I have to sit at my rushes. It is most probably an incurable disease or even obsession of all cameramen to swing that zoom handle. But I swear! After suffering these five days of mindbending visual plethora I promise to leave the zoomhandle alone – if I can. Maybe taper off, slowly? Please?

Main Track

We shoved the chairs around late at night at the NFB screening room. We were firmly convinced that the NFB uses all the money they get on making film. They surely have skimmed outrageously on the means of showing them. The projector room has two B & H Filmo-Sounds, those automatic machines that grab the leader out of your hand and chew it up. A feeble light reaches a screen set at the wrong angle, emitting a parody of sound at 50% wow and flutter, through a loud speaker system that buzzily chops off anything under 400 cycles or over 4000 cycles. The projectors are not nailed down: once in a while half the image is cut off because the machine moved. Sometimes the light doublers fail to cut off the other projector, resulting in a double image dimly seen. It reinforced the suspicion that no human is meant to sit through this visual assault and remain sane. The image was often obscured by great wads of film scrapings, hair and dirt. Coffee cups half filled with cigarette butts balanced on the edge of the grime-covered projector pedestals. No janitor must ever have entered this screening room: open filmcans gathered our butts and just sat there, cups crunched on a floor streaked with spilled coffee. A calcified doughnut hid in the recesses of my seat. But what the hell.

Composite

The last day was spent (foolishly, as it was a brilliant Sunday) in undergoing psychic surgery in Experimental films. Out of a murky pool of impressions sprang a Joyce Borenstein film, **Revisited**, that soothed a punished eye-ball and proved to everyone's satisfaction that you don't have to be demented to make experimental films.

The Adjudicating Board broke up late that night. To our vast surprise the system worked. In the end, there was very little disagreement on the outcome. Out of the monumental mass of garbage we had chosen the best of the Canadian Films. For some reason, talent does rise above the morass and is quickly recognized. It does show immediately, in the first reel, in the first minute. And money or big budgets don't help much, if at all. If it is there it shows, that's all. And so we hardly ever compromised and then only in those cases where it was a toss-up.

It is probably impossible to define talent. Or Art for that matter. Maybe it is easier to define what it is not. And so I offer you my views in the form of 'do's and don'ts' for the filmmaker who intends to submit his films to a Festival. Here they are.

Slash Print

- Film is a business. Its first responsibility is to entertain. If you can't get people to sit down and look at it, you've failed.

- Don't do everything yourself. If you are a cameraman/director/editor/soundman/producer/scriptwriter all rolled up into one, you'll end up in self-abuse. If you haven't learned to please others, how can you end up pleasing yourself? Do you really think that you have the nerve to throw out a scene you shot yourself hanging upside down by one toe from a helicopter? Film might be the only "art" form that gains strength from the contributions of many talented people.

- Don't ever use four minutes of titles and credits on a six minute film.

- Don't ever talk down to people or issues.

- Don't use words to explain what's happening on the screen.

- Don't use words to tell us something that has nothing to do with visuals.

- Don't presume we know what you're talking about. It might be clear to you. But you have to make it clear to us first.

- Get to your point in the first frame and never let go. Otherwise you'll never get a chance to show your last reel.

- Don't fall victim to Parkinson's Law: that time and space exist solely for the purpose of filling it up. There are very few films that would not be vastly improved by drastic cutting. Have a crash course in commercial watching. Yes, commercials. It is incredible what vast amounts of story-telling go into the one minute commercial. Or even the 30 second ones.

- Learn at least the fundamentals of filmmaking. Look at what Eisenstein does, without a zoom lens or panhead.

- Find yourself a good editor and offer him frankincense and myrrh on suitable occasions. He's your ace-in-the-hole.

- Don't bore us. You can be dead serious without boring, but if you bore, you're dead.

- Don't be afraid to make us giggle. Outright laughing in a Canadian film

is too much to ask. This happened just once with our adjudicating committee. The film was called **Voodoo**. Never made it because it was a sexual joke and it is well known that Canadians only procreate by cloning.

- However, if you really feel strongly that you'd like to make a sexy film, please include a make-up person in your budget. Acne on a girl's or guy's behind is a definite no-no. Some films looked like medical case-histories.

- And above all, to make sure you have a failure, call Art in.

If imitation is the greatest compliment, good old Ingmar Bergman must be the biggest fat-head in the world. Please leave the good man alone. Don't you worry, if Art is around he'll show up. Time and time again, we found Art popping up here and there unexpectedly in little films and big ones. Art has to do with unpretentiousness, honesty, modesty and all other kinds of values that so utterly escape the average filmmaker.

Art will come to those films that entertain you first of all. Art and Entertainment are not always synonymous but if you can't get the audience's attention, you can't make an artful film.

So now, up to Niagara-on-the-Lake for the finals.

Answerprint

Day after day the poor jury has sweated through the meager wares we have presented them: feast and famine follow each other inexorably like the Chinese water torture. We understand when on Sunday they blindly lash out and refuse to award the coveted Etrog to the Experimental category. The Wendy Michener award is likewise denied and for good reason. We fidget, 800 strong, in our fancy seats at the Shaw theatre to see **Les ordres** walk away with 3 awards. It is little known that the adjudicating committee has not even seen the film. We let the film through on the basis that a few of us had heard a lot about it, some even professed to have seen it. To tell you the truth, the same thing happened to **Duddy** and **Why Rock the Boat?** Even **Janis** was not seen at all, but all of them were passed because we had heard about them.

Everyone in that theatre is hungry; the elaborate tent out on the lawn promises to give an excellent repast to sooth the disappointments and hurt feelings. Alas, we are fed swill. Even

the dinner is somehow reminiscent of how films are made. Lots of glitter and very little sustenance. But auld acquaintances are renewed and fresh ones are added. It does not often happen that the filmmakers meet each other to commiserate on the failing market. Off in a corner I meet Kathleen Shannon of the NFB who did the beautiful **Goldwood**. This film made it to the finals and was distinguished by the fact that it was the only one that the adjudicating committee did see in its entirety. I congratulate her but she draws a bead right between my eyes: it seems she's rather upset with some rather inane comments I've made on these pages a while back regarding the similarities between cameras and women in general. I admit fault, be it rather reluctantly and we part company, not as friendly enemies, rather as violent friends. Ravenously hungry after this encounter I attack the less than groaning tables anew, blandly assuring the unbelieving waitress that my unfinished plate was snatched away by someone when I wasn't looking. I see Henry Fiks who did the beautiful cinematography on **Monkeys in the Attic**. He assures me he didn't understand the story either, so don't feel bad if you can't make head or tail of it.

Ken Gregg CSC simply *glows* with very good reason. His Etrog for lensing in the non-theatrical category is well deserved. It's a pity that Sid Adilman of the *Toronto Star* does not feel that the cameraman is too important: neither Ken nor Paul Van Der Linden, who did the exquisite photography on **Eliza's Horoscope** is even mentioned in his Monday reportage. After all, we're only technicians, right? Henry is rather fed up with the Canadian Film scene. It's disheartening when one of our best cameramen has to decline jobs for the CBC who in this day and age still persist in offering seventy-two dollars for a ten-hour day to free-lancers. Richard Leiterman also has had it. He sold his house and will shortly take off to friendlier places. John Foster has done a grand total of eight days for the CBC this year, he now is doing very much better for the American market. Yes Virginia, there is a depression going on in the filmworld and the mood at this Festival is grim indeed. Yet, there is a heartening sign though. The new generation of cinematographers has a few outstanding people coming up. Like Mark Irwin who left school not so very long ago and is already lensing some very good film.

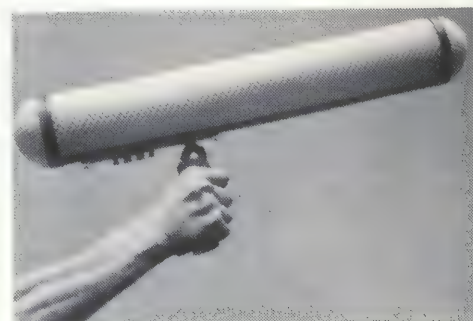
The Understudy was in the finals, and I hear he was breathing down Ken Gregg's back. An apology is in order. Some time back I had Mark as a camera assistant and I fear I was a bit condescending to him, young guy and all that, and I tried to impart some kernels of hard-won wisdom to him. I positively hate to admit it, but he taught me a good lesson with his **Understudy**.

Trailer

And that, really, sums it all up. It looks like I learned a great deal myself from being involved in this particular Festival. I thank the organizers for giving me the chance to accept with equanimity the swift kicks in the ass to cure me from complacency and conceit. As sure as there is a Great Gaffer in the Sky I will conduct myself with kindness and humility on my next job, always aware that there is a young s.o.b. waiting in the wings to do better. That is, if I forget myself and start zooming again. □

(continued from p. 19)

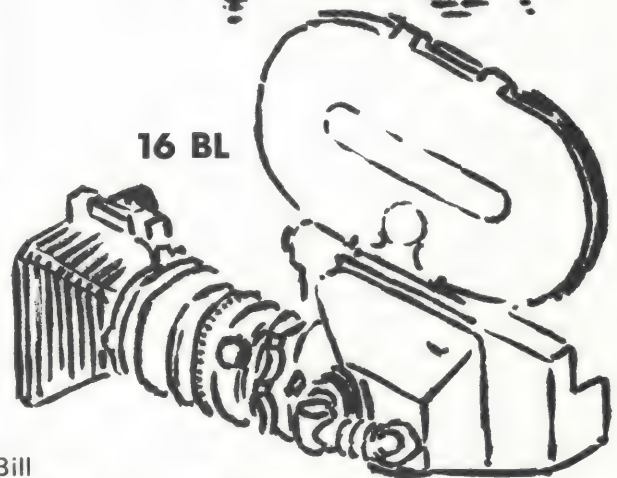
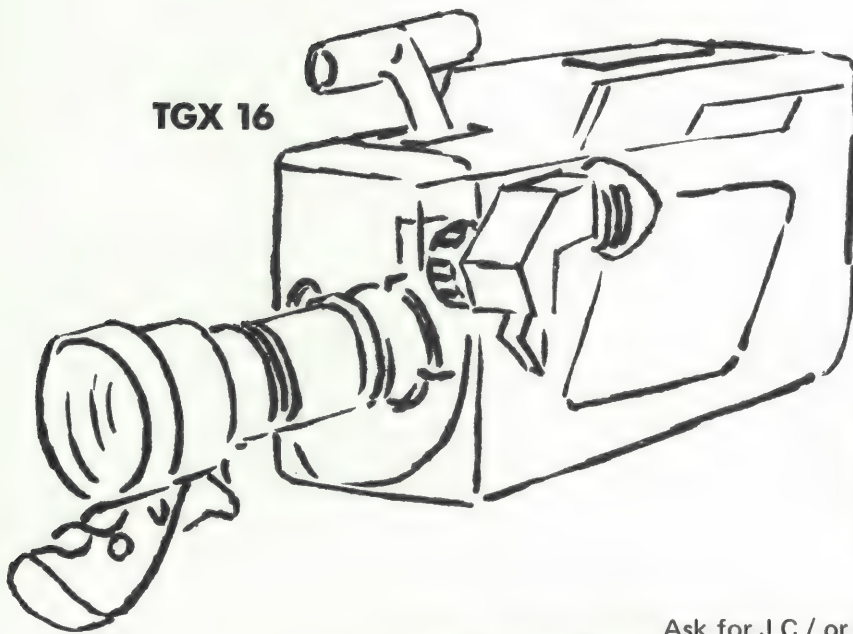
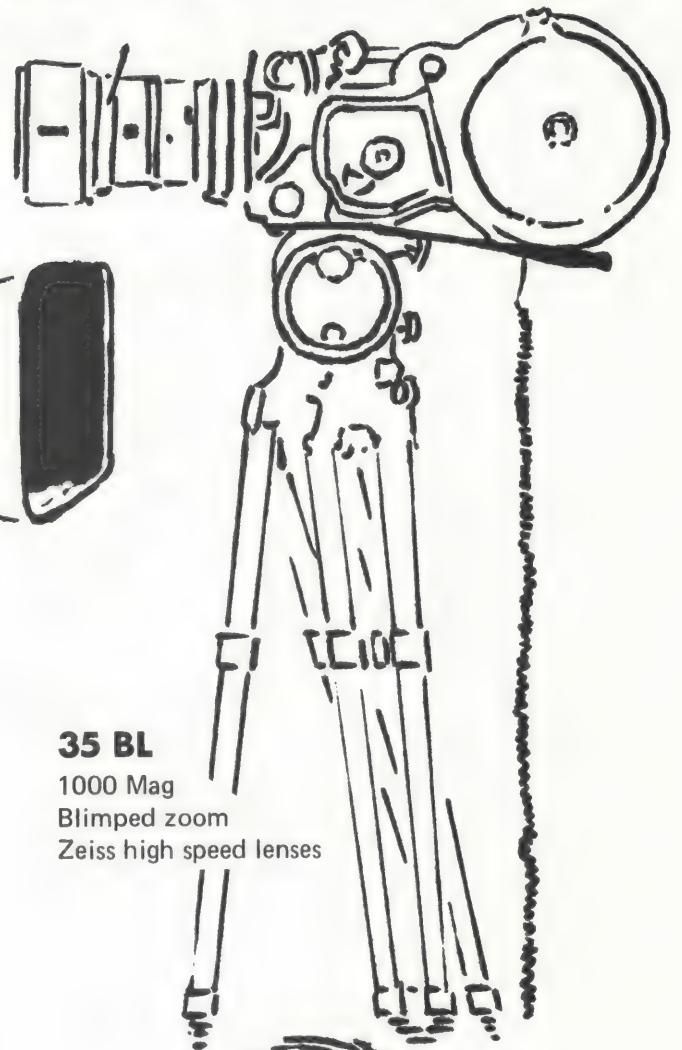
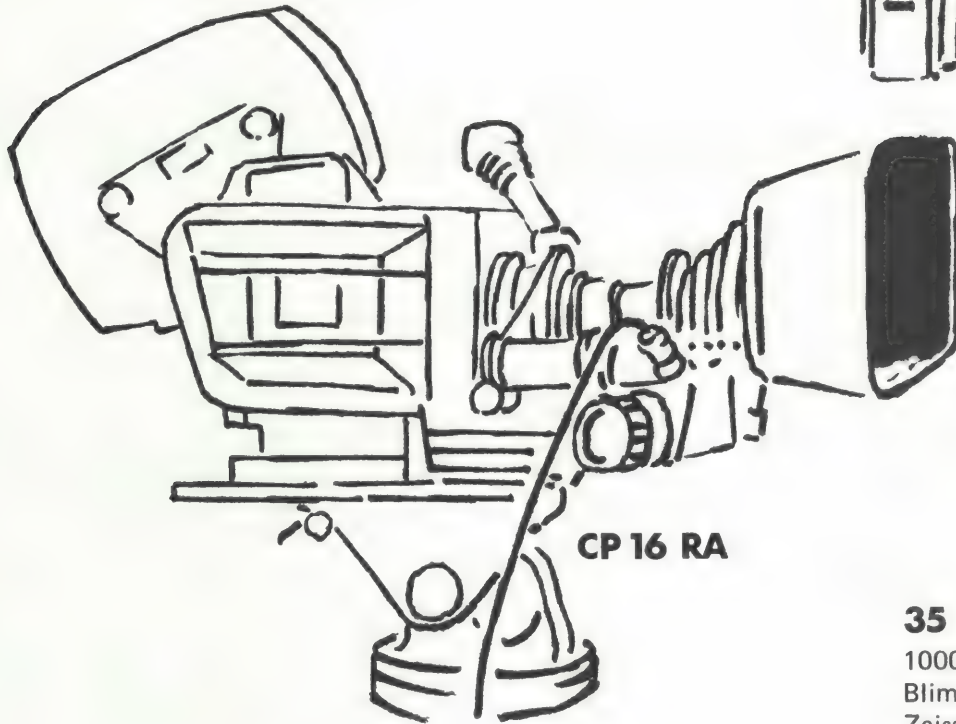
For B-2 Middle Mount brochure and price list, write to Tyler Camera Systems, 14218 Aetna Street, Van Nuys, California 91401.



New "Zeppelin" Wind Screen.

The new Zeppelin Wind Screen for Sennheiser 815, 415, 435 and other similar microphones has an aerodynamic design that forces wind to flow around it creating a dead-air space around the microphone. The Zeppelin has an outer lattice of polyethylene high density plastic that won't crack or become brittle. The inner material consists of foam sandwiched between layers of laminated nylon. For further information write to Ted Lane at AGE Inc., 1430 Cahuenga Blvd., Hollywood, Calif. 90028. □

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For five days, Canadian films ran non-stop at the Canadian Film Awards. There were also discussions, forums, and press conferences which dealt ardently with the state of the film industry and the state of the art of filming. Carmel Dumas captures the flavour of these discussions and gives us the essential arguments.

the etrog shines again

by Carmel Dumas

*The 26th Canadian Film Awards, organized by Sandra Gathercole and chaired by Jack Gray, ran from Oct. 7 to Oct. 12 at Niagara-on-the-Lake, Ontario. Of the 285 films entered, 64 were chosen by pre-selection for viewing by the Jury over a five day period. The structure of the Awards, the programme and the retrospective screenings were announced in issue no. 22 of **Cinema Canada**, p. 16. The feature films which were entered are all included in Natalie Edward's *Casules* on p. 50. David Beard will review many of the short films in the next issue. Robert Rouveroy, who served on the pre-selection committee gives us his impressions of the pre-selection in *Roughcut* on p. John Hofsess gives us his opinion of the final evening on p.*

The Awards this year were especially important because of the quality of the discussions which were almost as non-stop as the films themselves. The Meet the Filmmaker Forums in the evening provided a rare opportunity for filmmakers to confront each other and to deal with the critical questions which must be faced and answered if the industry is to move ahead.

One hour before flying in from Toronto to Niagara-on-the Lake for a press conference following the screening of his new film, **Pour le meilleur et pour le pire**, (For Better and For Worse, Claude Jutra met with *Toronto Star* reporter Peter Goddard, who usually does popular music reviews, and almost started a fuss around the Canadian Film Awards similar to the one back in 1973.

*Carmel Dumas had her own column, "Youth Beat" at the Montreal Star before moving to the CBC as researcher and director of "Quebec Now" and as researcher on "Daybreak." Currently she contributes to Maclean's and does theatre reviews for the Montreal Gazette; she has just finished her first novel, **A la pige**.*

"This year's Canadian Film Awards? Huh. Coast-to-coast TV coverage this Sunday night. The Hollywood envelope-opening bit. Glamour. It's all so ridiculous," the Quebec filmmaker was quoted as saying. If either he or the reporter had been informed they would have known that not only were the 1975 Awards not to be telecast, but a special effort had been made to keep them truly Canadian, and English Canadian at that. The fantastically full programme the 1975 CFA offered to its participants was largely influenced by a desire to question the presence of Hollywood in the Canadian film industry.

The 1973 "affair" practically put a 25-year tradition on the shelf forever. By boycotting the event that took place in their city, Montreal filmmakers wanted to protest the poor attempt they felt the CFA made to compete with Hollywood, mainly by selecting commercial films rather than what they considered as the culturally important ones. Although the English Canadian filmmakers agreed to a large extent with these protests, the problem for many seemed to lie in the impossibility of getting French and English Canadian cinema together in the same festival. It was therefore agreed that from then on, Quebec and the rest of Canada would go their own ways, remaining on friendly terms. At a meeting shortly after the '73 fiasco, it was voted that English Canada would keep the name of the Canadian Film Awards for its festival and that Quebec would operate under a different formula.

The English Canadian group applied to the Secretary of State's office for a budget, but only got organized in 1974. English Canada got it together before French Canada because a few people invested time and energy in something which they felt was crucially important for the industry.* In the same *Toronto Star* interview, Jutra, who on the one hand

(continued on p. 26)

* The Quebec participants have not yet had a meeting to determine the future of the "Quebec Festival", and no concerted effort has been made to repatriate the funds which were once available from the Film Festivals Bureau in Ottawa. Ed.

THE WINNERS

Best Feature Film: 1975

Les ordres.

Film of the Year: 1974

The Apprenticeship of Duddy Kravitz.

Feature Film Craft Awards

Direction:

Michel Brault, **Les ordres.**

Performance by an actress:

Margot Kidder, **Black Christmas** and **A Quiet Day in Belfast.**

Performance by an actor:

Stuart Gillard, **Why Rock the Boat?**

Supporting actress:

Lila Kedrova, **Eliza's Horoscope.**

Supporting actor:

Henry Beckman, **Why Rock the Boat?**

Original screenplay:

Michel Brault, **Les ordres.**

Screenplay adaptation:

William Weintraub, **Why Rock the Boat?**

Category Awards

Feature film, non-fiction:

Janis.

Documentary film over 30 minutes:

Cree Hunters of the Mistassini.

Documentary film under 30 minutes:

At 99: A portrait of Louise Tandy Murch.

Animated film:

The Owl Who Married a Goose.

Theatrical short film:

Along These Lines.

TV drama film:

A Bird in the House.

Craft Awards, Feature and Non-Feature Films

Direction, in a non-fiction film:

Robin Spry for **Action** and **Face.**

Performance by an actress in a non-feature fiction:

Jayne Eastwood for **Deedee.**

Performance by an actor in a non-fiction feature film:

William Hutt for **National Dream.**

Supporting actor or actress in a non-feature fiction:

Pat Hamilton for **A Bird in the House.**

Non dramatic script, feature film:

Donald Brittain for **Dreamland.**

Screenplay in a dramatic non-feature:

Patricia Watson for **A Bird in the House.**

Editing in a feature film:

Stan Cole for **Black Christmas.**

Editing in a non-fiction feature film:

Arla Saare for **Next Year in Jerusalem.**

Cinematography in a feature fiction film:

Paul van der Linden, for **Eliza's Horoscope.**

Cinematography in a non-fiction film:

Ken Gregg for **Next Year in Jerusalem, Deedee, A Bird in the House.**

Art direction in a feature film:

François Barbeau for **Eliza's Horoscope.**

Sound editing in a feature film:

Ken Heeley-Ray for **Black Christmas.**

photo: Stephen Chesley



The chairman of the 1975 Canadian Film Awards jury was writer, broadcaster, festival director, juror, teacher and head of the Ontario Film Institute, Gerald Pratley.

Members were (from l. to r.) Polish filmmaker, teacher and theoritician Tadeusz Jaworski; Montreal director Denis Héroux; Czech filmmaker Vackav Taborsky; director, writer, actress and critic Janine Manatic; *Vancouver Star* critic Les Wedman, Czech writer Josef Skvorecky.

Sound editing in a non-feature film:

Barry Greenwald for **Metamorphosis.**

Sound recording in a feature film:

Patrick Rousseau for **The Apprenticeship of Duddy Kravitz.**

Sound recording in a non-feature film:

Jean-Pierre Joutel, for **Goldwood, The Owl that Married the Goose, Whistling Smith.**

Sound recording in a non-feature film:

Dan Gibson for **Wings in the Wilderness.**

Sound recording in a feature film:

Steven Dalby for **Eliza's Horoscope** and **The Apprenticeship of Duddy Kravitz.**

Original Music Score

Non feature film:

Marius Benoît for **La Légende du Vent.**

Feature film:

Nick Whitehead and Black Creek for **Lions for Breakfast.**

The jury gave three special awards for "auteurs" contribution to:

John Straiton for **Horseplay** (animation),

Michael Asti-Rose for **Silent Movie** (short fiction),

Gordon Sheppard for **Eliza's Horoscope** (feature film).

There was no award given in the experimental film category, nor was there a Wendy Mitchener Award.

The **John Grierson Award** was presented to ex-CRTC chairman Pierre Juneau.

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had been complaining about the impossibility of making films, said "The reason the awards system hasn't changed is largely our own fault. We've been too busy making films to do anything about it."

Later in the day, at the CFA, he said that the reason why so few Québécois films were shown at the Awards was because "English Canada is respecting our desire expressed back in 1973 not to take part in the CFA. They asked Michel Brault and I if we would agree to show our films here (*out of competition* - Ed.), and we said yes. That's all there is to it". He then went on to say that Quebec still hadn't received any money for its own show: "But of course, we're not very

photo: Stephen Chesley



After the NFB Retrospective Opening, Government Film Commissioner André Lamy chats with CFA Committee Chairman Jack Gray (right).

organized." Obviously, Jutra had more than one fact muddled. He didn't even know that Brault's **Les Ordres** was in competition.

But the organizers and participants of the 1975 CFA felt there were more urgent things to deal with than a two-year old misunderstanding. "We are glad to support and will not interfere with anything Quebec wants to do," said chairman Jack Gray.

Gray and his team had quite a challenge to face on home ground. Almost 300 films were entered in the contest which was open to all Canadian films produced, dubbed or subtitled in English. And the week-long festivities were to include non-competitive films and a variety of conferences which would hopefully revitalize Canadian cinema.

Some people thought Niagara-on-the-Lake was too far from downtown Toronto, and that it would be difficult to draw an audience to the Shaw Festival Theatre. But those who came thought it was a great place. In any case, the cost of renting hotel and theatre space downtown would have been far beyond the CFA's means. Although increased support from the Secretary of State's Festivals office meant that the entry fee for this year was dropped, the overall budget left little place for extravagances.

Several people suggested that the successful week-long festivities could be made more popular in the future by introducing a market for producers and distributors. Members of the executive from the National Film Board, regretting the fact that they couldn't stay the week, said it may be possible in future years to plan executive meetings to coincide with the Awards, justifying a longer stay. Also valuable would be private screenings of directors' and actors' work, following Clay Borris' example of this year.

The '75 committee succeeded in putting the Awards back on the scene. André Lamy, the new Film Commissioner, and Gratien Gélinas, from the Canadian Film Development Corporation, both officially expressed how pleased their organizations were with this new beginning.

The National Film Board

As it turned out, the NFB was prominent in the 1975 CFA. Ex-film commissioner Sydney Newman made a very brief appearance on the final night, to give out the award for the best screenplay, and didn't as much as mention his new appointment as film advisor to the Secretary of State.

But for André Lamy it was quite different. He thought the opening night of the CFA was a good occasion to announce his policy concerning cooperation between the federally-run NFB and the private Canadian film industry. He was the first to open the discussion on influences from the United States which affect Canadian cinema, and gave promising previews of the sort of thing the NFB could do to help counter them.

"We want to see a truly national production and distribution system, working in both French and English: a system that will link the private sector and the government film agencies, a system that will utilize the NFB's 27 offices along with its many associated libraries across the country."

Lamy went on to say that the NFB wanted to help private enterprise, rather than to compete with it. He noted the fact that more freelance work is available in the NFB and that special programmes have been developed to train people in filmmaking and film techniques. Finally, he denounced the American input in the field of educational film.

"The real competitor for both the Film Board and the private filmmaker is the American producer... A study done by our distribution branch on the use of film in educational institutions shows that more than 60 per cent of the material purchased is imported from foreign countries, predominantly from the USA. Yet the study also shows that it is Canadian films that are being used by teachers most of the time. Some 65 per cent of the films used by Canadian teachers are of Canadian origin.

It is clear, then, that while Canadian productions, both from the private sector and from the Film Board, are what teachers demand and use most, the bulk of the films purchased are from the United States. This is the major competition facing the Canadian film industry. There must be closer cooperation between the NFB and the private sector."

This year's CFA included daily screenings of old NFB productions. Jack Gray pointed out that too often the NFB is taken for granted: "It has produced a steady stream of films whose quality and spirit have earned awards around the world and at home... Its role as an educator and trainer of Canadian filmmakers has been especially important. Many of the films entered in this year's awards were made by those whose initial training was with the NFB."

A forum grouping Norman McLaren, Bill Mason, Robin Spry and the new film commissioner brought up the question of freedom at the Board. Bill Mason, who has just recently joined the staff there after years of freelancing, expressed his delight at the freedom he found. Not only were the others surprised by such a statement, but they clearly disagreed with it. "Well I guess what I mean," said Mason, "is that I've never had a film turned down."

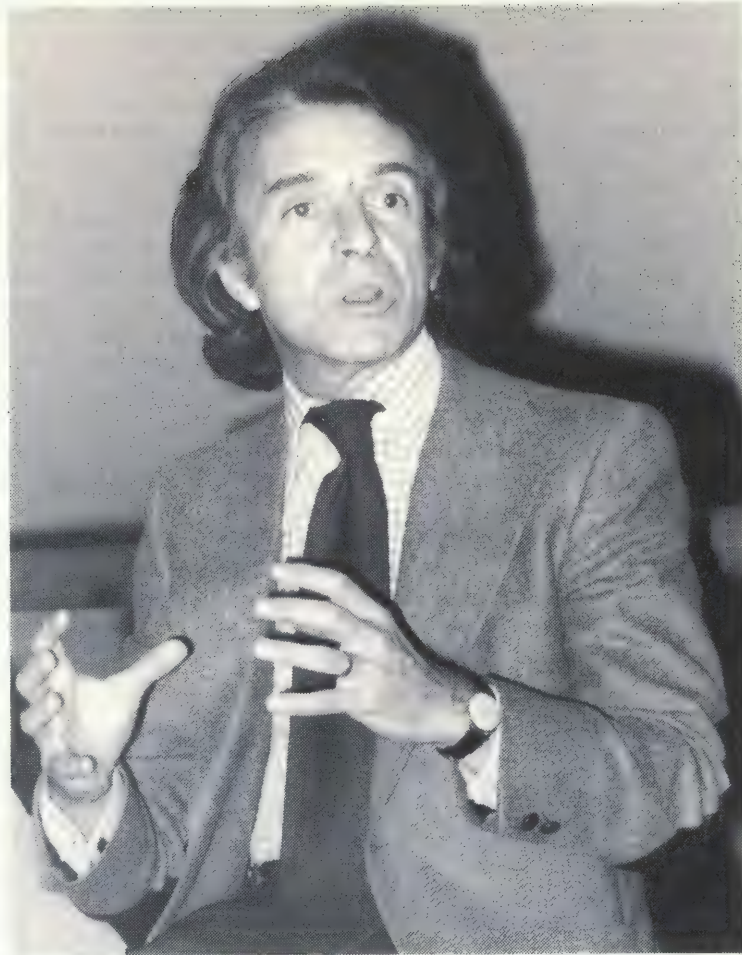
It was all very lucky for him, McLaren and Spry responded, that he submitted the sort of idea the NFB needed to fulfill its mandate, because as Lamy put it: "There's no complete freedom. We're all under an umbrella, because we're part of a government agency."

McLaren talked about self-censorship: "You don't use public money to be completely free. I have an idea for an



Norman McLaren

photo: Stephen Chesley



Arthur Hiller

photo: Stephen Chesley

erotic film, but there are many ideas I reject because I feel they are not right (for the Board)."

Spry said he had had difficulty trying to make good use of the security of employment offered by the Board to do things he couldn't do elsewhere. At the opposite end of McLaren's argument Spry suggested "only at the Film Board could I make a sexy movie without being accused of exploiting the market."

Hollywood and the Canadian filmmaker

But most filmmakers at the 1975 CFA are on the other side of the fence, hustling to put money together to do a film, thinking of going to Hollywood to try for the big time, or making a living outside the country already.

The week's non-competitive programme included daily screenings of films made by ex-patriate Canadians, featuring Norman Jewison's **Fiddler on the Roof**, Ted Kotcheff's **Outback**, Silvio Narrizzano's **Georgy Girl**, Sydney Furie's **Ipcress File** and Arthur Hiller's **The Americanization of Emily**.

Hiller, who remains a Canadian citizen, said he wouldn't. "If you want to be a film director, go out and do a movie." He implied that even a 10-minute film could open the Hollywood doors, if producers and agents could see some real possibilities in it. But he admitted, "You have to do good work, and you also have to be lucky."

And lucky he has been, since he settled in Hollywood twenty years ago. **Love Story** may not be his favourite film, but it brought him fortune. Now he can afford to pick the scripts he really likes, "entertaining, but with a meaning too," like **Emily**, or **The Hospital**, or the upcoming **W.C. Fields and Me**.

Hiller, who remains a Canadian citizen, said he wouldn't do a Canadian film just because it was Canadian: "I would have to find a subject that could work - I mean a story." But he agreed that if Canada could find financing for its

film industry, the skills and the means would quickly build up.

Later in the week, directors Allan King, Peter Pearson, Don Shebib and Gordon Sheppard were asked why they were still in Canada. "I could make films in Europe and in the United States," said King, "but I prefer to speak to an audience that I know. I found that I could best make films in Canada about the experiences that I really knew. I've always found my best audience in Canada. But there is a strong cultural bias towards American film. Our audience is denied access to the expression of its feelings."

"I think it is clear that our audience is North American, not Canadian. I don't understand the idea of some kind of electrical fence," countered Gordon Sheppard, who earlier explained his reasons for wanting to make films in Canada. "We're all in some kind of peril at the moment and the politicians can't help us. But with entertainment you can affect more people more. I remain Canadian because I believe Montreal is the best vantage point for viewing North America. We are the best conscience (for NA) because we don't have the responsibility."

Peter Pearson, who was chairing this filmmaker forum, then insisted the discussion be limited to filmmaking rather than politics. This came as a relief to most of the audience who had followed the other discussions throughout the week. Everybody agreed there couldn't be a better sampling of the wide range of moods and styles found in our national product than the sample at the CFA, and Shebib and King differed on the principles of the craft as much as their films differ in style and content. The discussion which followed was fascinating for those who had seen the two competing television dramas, **Deedee** and **A Bird in the House**.

"Making a film is a very physical thing," said Shebib. "I approach it from a gut level."

"Making **Eliza's Horoscope** took the silliness out of me," said Sheppard, "It made me an adult."

"I started making films to make a living," said King.

"It happened because I was bothered by something, I wanted to explore a subject – childhood, marriage, skid row..."

But why did they all choose this medium, wondered Kirwan Cox? Why choose an art that requires a minimum budget equivalent to what many people earn in a life-time? As another member of the audience put it: isn't it terribly self-indulgent? Isn't the director on a ego trip?

"I hear the word self-indulgence all the time. I don't understand it. There's really no time. In exploring your feelings deeply, yes. But there are far too many people dependant on you for ego tripping," replied King.

Shebib, the devil's advocate, said he thought "film is one of the arts in which it's easy to be self-indulgent." But Pearson emphasized how much more complex the question was. "It's a big boy's game. None of it comes easy. The pressure and the effort and the difficulty of doing it is something that no textbook or teaching can explain. As a result, the question of indulgence is to be put aside... The director is dealing with 100 to 200 people and is trying to understand the different needs of each one of them."

The conversation turned to the comparison between the mature and successful Canadian shorts and documentaries and the still fledgling feature films. The filmmakers discussed their progression from documentaries to features.

in Canada pick up a book and adapt it, and it's boring. There's no money in this country to develop a property. Nobody has the power to say they'll throw something away. If the CBC spends money on a script, it has to go on air even if it's bad."



Don Shebib

photo: Stephen Chesley

"There has to be more intensive work between writers, directors, and actors before the creation of something original and indigenous occurs," added King.

Sheppard suggested "a lot of Dale Carnegie courses" would give some power of positive thinking to the Canadian film industry.

But it was in talking about actors that the directors proved to be most personal. King thought there were a lot of good actors growing in Canada and suggested "stage is a good place to work because it's economical and allows people to discover a lot about acting. The switch from stage to camera is not anywhere as big as is feared. They have different rhetorics, but the central part is always getting the emotions of the character."

But Shebib has little faith in the stage actor when it comes to film. "I think the most important thing for a film actor is what you are, not what you can do. A film actor has to be more honest and truthful than a stage actor. He has to get to the heart of it immediately. It's very hard to find a male actor in this country with any balls."

"What you're looking for," said Sheppard, "is someone with magic." And he, as a director, sees his role as a seducer.

Teddy Moore, "as an actress, almost ex-actress in this country," could only say she felt "you can't grow unless you're practicing."

Quotas and levies

And in fact, she was pin-pointing the tragedy holding up the Canadian film industry: the money simply isn't there.



Gordon Shepherd

photo: Stephen Chesley

For King, the transition came easily: "I always made documentary films as story films. We are better in documentaries because we have a tradition there. I would like to work in dramatic film in a much more spontaneous way."

"Our environment pushes to documentary," said Sheppard. But for Shebib, who said few people realized what pressure winter put on the Canadian filmmaker, the heart of the problem is the lack of real screenwriters.

"You have to have a screen mind – an eye. The important thing in film dialogue is what it doesn't say. Most people

The voluntary quota announced on August 5, 1975, by the Secretary of State was violently denounced. "It's pure tokenism," said Peter Pearson. "I think it's all fiction and the generation that has fought since 1968 to make a film industry is basically lost. Every country in the world has solved this problem... It's a political problem, not Famous and Odeon's problem."

Les Wedman, from the *Vancouver Sun*, said "Mr Faulkner has demonstrated he's a dilettante, and cares nothing, knows nothing about film. If the Canadian filmmakers are going to have a chance to work, there is going to have to be legislation. The voluntary quota is a stall."

"It's nothing more, nothing less than strict colonialism," commented Kirwan Cox, comparing the big distributors with other multinational corporations presently under attack in Canada. As one government official unofficially put it; "It's an economic issue. It must be defined in those terms to convince the powers."



Peter Pearson

photo: Stephen Chesley

In the middle of the week, Odeon theatres sent public relations man Charles Mason to meet with filmmakers and critics at Niagara-on-the-Lake. Mr Mason didn't give the impression his company was worried at all, except by the fact that it would have difficulties finding films to live up to the voluntary quota, which according to an agreement with the Secretary of State should be in operation February 1, 1976. Although Odeon will be doing mass bookings as never before on Canadian films, opening them in several theatres at a time, Mason said there was little hope of ever making money out of the process.

Confirming the filmmakers worst predictions, he even added: "If we come to the Secretary of State after a year, having given it (voluntary quota) a real try, and say we have lost money, it will be very hard for politicians to justify any quota at all." Later, asked by Robin Spry why

Odeon had chosen the year when the least films were being made to try out the quota, Mason said: "We're sure we can meet the quota, but if we can't that's going to mean that you haven't made enough films." He couldn't name five feature films likely to be made in 1976. But it is time to force the big distributors to put more money into domestic production; time to impose a levy on all box-office receipts to help Canadian cinema. "If film is entertainment," commented Mason, "then it's business. And if it's business, then it's intended to make money. If films are art, then they should be subsidized like theatre and opera which have never been financially profitable." As for Odeon chipping in... "That would be like asking Ford to finance Bricklin."

Spry's conclusion was that the big distributors were just trying to "compound the disaster." Faced with Mason's comments, those concerned with the fate of Canadian film could only insist on the urgency of legislated levies, as well as quotas.

The films

One member of the audience from Alberta said he would "rather not have the opportunity to choose from the films I have seen here this week. They are basically crap."

"If you want my opinion," replied Cox, "you won't be forced to see anything. But what about 32 weeks of **Jaws**? What about the freedom of seeing **Duddy Kravitz**?"

"In fact," said Pearson sarcastically "the possibility of making films you will be forced to see doesn't exist."

And as sad as it may be, it was this desperate feeling that dominated the 1975 CFA. The young filmmakers present were completely silent about what they thought politically and culturally, and the older ones, who have been fighting for years, had the impression the younger ones were waiting for the first ticket to Hollywood.

Still, the films shown demonstrated that the technique and the imagination are here: what is missing is the means. True, the feature films didn't have much novelty to offer an already initiated audience, but the more modest productions show that talent is still growing.

The Winners

And when time came to give out the Etrogs, one had the feeling the jury was trying to encourage the efforts some Canadians had made to improve the industry rather than to determine the winners in a competition.

The **Apprenticeship of Duddy Kravitz** was selected for its popular appeal, **Les Ordres** was voted best feature, and Gordon Sheppard got a special jury award for **Eliza's Horoscope**: three winners? More likely, three important films. Margot Kidder was chosen as best actress in a feature film, not only because of her performances in the competing films, but also in recognition of an important career. And why wasn't American Richard Dreyfuss the best actor? Well, Stuart Gillard is Canadian. And so on. No award was given in the experimental category, which had been brought back into the competition because it supposedly gave a chance to the beginner and the underground filmmaker. Did the jury overlook the importance of the young breed?

Still, the distribution of the gold-plated Etrogs stirred people quite deeply. "I hope that tonight will give some hope for the future," said Ontario Arts Council member Ron Evans.

The Canadian Film Awards may yet live to be an impatiently awaited event. If the Jack Grays and Sandra Gathercoles can keep going, it may not always be necessary to knock on doors for money and to call the competitors and ask them if they will be coming to find out whether they won or not. □

jutra in tv

Claude Jutra has written, directed and starred in his most recent feature, *Pour le meilleur et pour le pire* - *For Better and For Worse*. After its first public screening at Stratford and after a showing out of competition at the Canadian Film

An Interview by George Csaba Koller

*"I'm always irritated by people who compare. They always need points of reference. And if you're talking about Claude Jutra, the points of reference are **Mon Oncle Antoine** and **Kamouraska**. I don't want to be categorized as a certain kind of filmmaker. I can't go on making **Mon Oncle Antoine** all my life. This is a new one. I really like to change. I wish that people would look at this film as though it were my first film, and judge it on that basis."*

Claude Jutra

He seemed tired, gloomy, defensive. He was feeling the pressure in a business where you're only as good as your last film. Regardless of his track record, which goes back thirty years and includes that universally acclaimed gem of Canadian cinema, **Mon Oncle Antoine**, he had tremendous difficulties getting financing for his last picture, and word of mouth within the industry was disappointing. He took it to Cannes earlier this year, and the French and Quebec critics had a field day with the film's shortcomings. Now it was opening in Toronto and Montreal, and Claude Jutra was again facing the press and the public, for better or worse.

Pour le meilleur et pour le pire is a bittersweet look at contemporary, bourgeois marriage, written by, directed, and starring that confirmed bachelor, Jutra. With his co-star, Monique Miller, they take the audience through what seems like a single day in the life of an advertising executive and his more than slightly neurotic wife. But several brilliant touches soon betray that the film is fooling around with time, and that in effect we are witness to the entire course of this marriage, not just twenty-four hours. The

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George Csaba Koller is a filmmaker, presently free-lancing for CBC radio. He was editor/publisher of **Cinema Canada** for three years and is presently on the editorial board.

Claude Jutra
and Monique Miller
doing their musical number in
Pour le meilleur et pour le pire.



Two takes

Awards, the film opened simultaneously in Toronto, Montreal and Quebec City in October. In the following two interviews, Jutra speaks of his film, his critics and the film industry.



An Interview by Peter Wronski

*On September 15, Claude Jutra's new film, **Pour le meilleur et pour le pire**, was screened for the first time in Canada at the Stratford International Film Festival. The next morning I was driving with Jutra back to Malton airport. I had a Nagra in the car and I asked him if he'd mind if we taped an interview on the way. I drove while Jutra changed tapes and ran the machine.*

*Was last night the first time **Pour le meilleur et pour le pire** was shown?*

Jutra: To an audience, yes. It was also shown at the film market in Cannes.

What was the reception like in Cannes?

Jutra: It was bad in general. You say Quebec people love their own films but it's not quite true. There are some newspaper people, among others, who are kind of eager to find films to pan, and they are panning this one.

What about the reception last night in Stratford?

Jutra: Last night it was wonderful. I hope all audiences will react as the one did last night. I was very pleased.

Why did you decide to split time in the film?

Jutra: I was just having fun; fooling around with time. It was the little touch of symbolism where one day is supposed to represent a whole married life. There is nothing more to it than that.

Who or what is the mad woman who makes those mysterious appearances in the film?

Jutra: Well, on one hand she is a symbol, on the other she is also a very real person. I had a crazy woman running

Peter Wronski is a second year student at the University of Toronto in Film and Political Science and a film critic for the Varsity Review. He has made several short 16mm films.



Mother and daughter in a rare moment

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daughter grows from babyhood to young womanhood, the seasons pass outside the window. Love blossoms briefly, then jealousy, insecurity, fear and outright hatred. She idly smokes grass with a bored neighbour, then when he comes home announces that she's frustrated and frigid and attempts to fall from their high-rise window. He has a fit of unfounded jealousy, loses his job and invites a complete stranger to dinner. In the meantime, they both ignore the child. But they are stuck with each other, **For Better and For Worse**. A great departure from that costumed epic, **Kamouraska**, and that loving look at a small Quebec town, **Antoine**, Jutra's latest work is reminiscent of the style of his first feature, **A tout prendre**. He disdains comparisons, however, and staunchly defends his right to make any kind of film he pleases. Acknowledging the clash between **Kamouraska** and **Pour le meilleur**, he sees more similarity between **Antoine** and the latter than most of his critics, and allows that the wit in **A tout prendre** parallels that of this last feature. But that was a personal film, while this is more formal in structure, he adds. And while Jutra's first attempt at feature filmmaking was clearly an autobiographical depiction of a man/woman relationship, **For Better and For Worse** is a film about marriage from a man who knows about it only second hand, somewhat like a lecture on sex from a Catholic priest.

"I have never been married myself," explains the Quebec director, "but I've had a lot of conversations with friends about their marital problems. Most of the time I refrained from judgement, because I was an equal friend to both parties. So the intimate information about these problems kept piling up. It added up to a general view of the problem, which I looked at in a satirical way. Marriage was one of the questions on which I felt well informed and felt like talking, I wanted to make a film about it. But I have never been married."

A woman journalist, after the screening I attended, quipped: "Well, now we should all go and commit suicide." But Jutra denies having a bleak view of marriage. "As a matter of fact in this film I have an unusual view of marriage because they stay together. And because of the pressures from without and because of the rules of the institution itself, they are brought to express their love in perpetual quarrels, and ruses of all kinds. They invent jealousies on both sides, such as when he invites somebody home, whom he thinks is his wife's previous lover, but who is not. She finds a photograph of a pretty young girl and she becomes very jealous and throws it at him, but it turns out to be a photo of herself when they were young lovers. So there's a lot of bickering, but it's just manifestations of love. And the conclusion of the film is that not only will they live unhappily ever after,

but they go back to bed together and willingly, in a relaxed way. There's just this one little remark at the end, 'put your feet away, they're cold,' but nevertheless, they're together. The film isn't just sarcastic about marriage; it condones it in a way."

Jutra's reference to love puzzles me and I tell him so. The only time the word is mentioned in the film, the wife covers her ears and does not want to hear him say, "je t'aime." He in fact uses the words as weapons, jabbing at her while she tries to escape. There are lots of sexual overtones and undertones, but very little love seems to be lost. Jutra explains, "what she is rejecting really, is the kind of romantic love talk that was fashionable some years back. Because of everything that's been said in the film she doesn't want to go back to that. I think that she's a frustrated feminist; she's not one at all but she should be. And she is longing for a frank and explicit relationship. That is what is forbidden to them because of all the mechanisms of the marital institution. But I think she does love him. The proof of that is that after the gunfight and after she says that she never wants to hear that word again, they do make love, right then and there in a very romantic way on the floor, on an impulse."

To me, that scene was a mere culmination of the sexual undertones erupting in a bout of fornication. I didn't think of it as a love scene at all, especially since it was rudely interrupted by the hippie daughter and her fuzzy boyfriend coming out of the bedroom and leaving for good. The daughter's departure is no surprise; she's been ignored all her life. Does Jutra really believe that bourgeois parents neglect their children to such an extent? "No, no, no. In no way should a film be theorizing about anything, and certainly my films do not. It's just that these two parents have a relationship as man and wife which is so strong, which takes so much of their energy, that they both disregard the daughter, as though she was secondary. Their fights are a way of courting each other. And they spend so much time on that, that they have very little attention available for the kid; that's the way I see them. And going back to the scene where they make love on the floor, I think it's really spontaneous, and after having gone through the end of their animosity, of their enmity, they suddenly begin kissing and petting and then fornicating. That again is interrupted, and is just one more of the incidents in daily life that prevent real love-making from happening."

"There are always little elements from the outside. Of course all these elements could be controlled or could be put aside, but their weakness is to let life overcome them and this prevents them from having a loving relationship." The husband, portrayed by the director himself, rarely allows his emotions to show. Once he curls up on the couch and murmurs, "I'm afraid." Another time he puts his stereo earphones on and energetically conducts the imaginary symphony orchestra, while his wife is alone with a man in the bathroom. What kind of character did Jutra create, both in the script and on the screen? "Well, obviously he's weak and she is strong. It's that imbalance between them which is a real prototype, as opposed to the image of the man being stronger than the woman. I think that in personal relationships most of the time the woman is stronger, although from the outside she looks weaker. So when he says, 'I'm afraid, I'm always afraid,' he speaks his mind really for that time, and it opens up a situation where they have a real talk. When he speaks about her crooked little toe and how they met and all that, going back to their being in love."

The off beat aspects of **For Better and For Worse** bring up the question of its chances for popular success. Did Jutra consider the commercial possibilities, as he admittedly did with **Kamouraska**, or did he just make a personal statement on celluloid? "Well, Jean Renoir said: 'I make films for myself and my closest friends,' and I think that's the only way to make a film. That's the way I made it. Un-

less you make it like that, I don't think that the film can have a real impact, a real emotional impact. Now please don't talk to me about what has been written in Cannes, because that's about the worst environment in which films can be screened. It's a place where all that counts is the immediate commercial value and the competition. Not only the competition of films from everywhere on a commercial basis but also according to all sorts of ideologies. Everybody is submitted to an enormous amount of diverse and contradictory influences. I hate Cannes, I don't want to go there ever again. Since then, many of those who have made statements about the film apparently changed their minds. They have seen it since in a totally different way, in its natural context."

"I think that the true qualities of film can only be apparent in their real national, political, social environment. In other words, this is a Quebec film, it should work in Quebec first. Then let's see what happens. **Pour le meilleur et pour le pire** is going back to a smaller budget film in which you can take more risks, as opposed to a big film. There are greater financial responsibilities in a film like **Kamouraska**. On the other hand, I made no concession whatsoever to commerce when I was making **Kamouraska**. I'm as proud of that film as any other. But if you work on a smaller-scale film, it gives you a little more leeway creatively. For one thing you have less production problems, less administrative problems, you're a little more freewheeling." □

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after me when I was an intern. She was one of my patients and she had a fixation on me because I took good care of her (too much, as a matter of fact). Anyhow, years after I left medicine she kept escaping from whichever institution she was in and she would always find my address and come to my home.

She also functions as a symbol. She is a black creature that lives inside of you and which terrifies you, makes you feel guilty and is the source of anguish.

The bit about the husband being scared of his wife's crooked toe intrigued me.

Jutra: The crooked toe is just a little sexual deviation in the man. He's just hooked on that. It's a fixation and an excuse for him to disavow his love for her.

Their daughter is a very strange and unreal character.

Jutra: The child as she is seen on the screen (and this thought came to me after the fact) is described from the parents' point of view. Obviously there is a non-existent relationship between the child and the parents. The little girl won't kiss her mother when she goes to school; she throws a baseball at her. They forget to feed her. When the wife talks to their dinner guest, she says, "You know, we have a little girl ourselves: yechh!" To establish a tense relationship, I put the child in opposition to the couple.

Johnny, their dinner guest seemed unreal also.

Jutra: Since the film is about the couple, people outside of their bounds are like strangers or enemies. All the comical effects with Johnny are due to the fact that they have nothing in common. The couple don't even know each other. They feel obliged for different reasons to deal with Johnny as though they know him. What makes it funny is that it is all artificial, it's a false situation.

How does that 'Ginger Rogers-Fred Astaire' musical number work in the film?

Jutra: It puts a distance between them. They are tired of squabbling so they decide to do it nicely, cutely, like in the old musicals. This gives them a chance to be even harsher and more cruel to each other.

How much of the film is from your own personal life?

Jutra: Nothing really. It's rather the opposite of my real life. But there are probably elements of me in many of the characters in the film; more in the characters which I don't play.

What was the film's budget?

Jutra: It was \$350,000.

Is it easy for Claude Jutra to receive backing?

Jutra: No, not at all. It took one year to finance this film



The couple in **Pour le meilleur et pour le pire**

on a script that was agreed upon by everybody. All the people were delighted with the script: the producers, the CFDC, the financiers. It's just that there is very little money. The CFDC nearly bent over backwards for this film but it was hard to get the private financing, especially when the tax law which had made investment in film interesting was suspended.

What are you telling us about marriage in this film?

Jutra: I don't know. I just made a film. I'm never trying to 'say something'. You know, I hate to analyse my films. I

don't when I write them and I do even less when I direct them.

Then your work is more emotional than intellectual?

Jutra: That's right. Whatever the meaning of my film is, I will wait for other people to tell me.

How does one direct when his artistic drive is emotional rather than intellectual? How do you communicate with your actors?

Jutra: What you really talk about is the situation that you are dealing with. You discuss the feelings of the character in that situation. The essential thing is to communicate with the people.

For example, in **Kamouraska**, Richard Jordan is very intellectual in his acting, so there was this ritual that we had to go through in discussing the character, the situation and all sorts of other things. We had to discuss the psychology of Calvinism because Jordan decided that his character was a Calvinist.

On the other hand, with Genevieve Bujold I always discussed things on more immediate terms. You tell her things like, "In this scene you are scared to death because of all the consequences of what you are doing." Your approach has to be different with each actor.

What is it like to direct and act at the same time? How do you objectively evaluate your own performance?

Jutra: I don't evaluate it. You instinctively know that your performance is either bad or good; you feel it inside of yourself, as if you were a spectator.

I like to act and this was one part where I had myself in mind since the inception. Having an actor stand between me and the other actors would have been one more obstacle to cross. Communication between me and the others is much closer when we act together. You know, directing is not watching actors from behind a camera.

You are not happy with the state of film in Quebec at the moment.

Jutra: At the moment it's awful. Nothing's happening. No films are being made in most of Canada including Quebec. Actually, it's worse in Quebec because of that damn law. The sad thing is that we were the ones who asked for it, were violent about it. We occupied the censor board last year in order to get it. But the situation is going to be worse with the law than without.

The Institute responsible for film in Quebec has a better representation from the commercial and industrial sectors than from the film directors, technicians and actors. As usual, the creative aspect of film is pushed aside by the business people.

You don't advocate a large film 'industry' for Canada. Why?

Jutra: I think the size of the industry should be proportionate to the size of the population. If it becomes too big we could have problems. It's almost the case in Quebec where a lot of films have been made that are never shown. I once said that it's awful not to be able to make a film, but what is worse is having made one and not having it shown.

Have you ever been in that position?

Jutra: I made a film called **Wow** which I thought was an interesting film. It played for three weeks in one cinema in Montreal and that was its total career. But that film involved tax evasion gimmicks. The investors made money by losing it.

The fate of **Mon Oncle Antoine** was to be that too. It was only because of the Canadian Film Awards that it came out into the open. People were paying attention and the press was so loud that the film had to be shown.

Why have Quebec directors been boycotting the Awards for the last two years?

Jutra: We think that it's an absolutely silly institution. It makes me think of kids trying to imitate their parents, of a little girl putting on her mother's make-up. It is all modeled on the Oscars. In our point of view that's an American aspect of filmmaking that we don't want to imitate, adopt, or to share with the Americans. Even the Oscars are ridiculous, and to imitate them is twice as ridiculous. People who organize and go to the Canadian Film Awards don't know what they are doing. They don't realise how silly it is to be there with their little statuettes and their applause. It's encouraging the system that is destroying us.

Yet these are the same awards that saved Mon Oncle Antoine. Couldn't this happen to some other Canadian film?

Jutra: Yes, it could, but we think we need something else in Quebec. We don't want to take part in that kind of contest. If English Canadians like it, let them do it.

What about non-competitive festivals like Stratford?

Jutra: That's a little better but Stratford is an elitest festival. It's not only for the upper-class, but the culture-orientated upper-class. It's good for spending money, writing articles and taping interviews. My idea of an ideal festival would be a week of Quebec cinema all over Quebec. The films would be shown in small halls and the admission would be free. The thing would be non-competitive and the films would be shown in the poorer areas of the cities and in the small towns.

How great an influence does Jean Renoir exert on your films?

Jutra: He consciously influences me a great deal. Not only do I revere his films as great masterpieces but I also find that his wit and approach is attuned to mine. He has all the things that I like in the French and little of what I detest, which is more than what I like.

What is it in the French that you detest?

Jutra: I find that French film, literature, painting, what have you, is pretentious, over-intellectual, rather than emotional. And sometimes simply boring.

Is Jean Renoir a declined artist?

Jutra: Yes.

Why?

Jutra: Ageing is part of it, I guess. For most people there is a right place and a right time. There are very few filmmakers who have lasted as long as Hitchcock or Bunuel or even Bergman who consistently for more than ten years has made great films. Very few filmmakers last longer than ten years. There is so much in filmmaking that you must deal with and much of it is outside the film. There is a lot of fighting. Besides just creative energy, you must have enormous energy in general.

How are you resisting your own possible decline?

Jutra: Well . . . you know . . . in thirty years of filmmaking I have made five features. That's an average of one every six years.

You are not afraid?

Jutra: I'm terrified! □

*Claude Jutra's career, as well as his film **Kamouraska**, are covered in depth in issue no 7 of **Cinema Canada**, April/May 1973.*

the seventh canadian student film festival

by John W. Locke

Some won while many lost. John W. Locke discusses some of the student films, and comments on the awarding – or rather the not awarding – of prizes. He makes some enormous generalizations about what is wrong with student films and then steps aside to let Neal Livingston give us his thoughts on the subject.



Da Da Da by Ian Bell, Peter Hodecki, Charles Macrae, G. Gray Miller, Jack Mongovan and Denis Neil from Sheridan College.

THE WINNERS

Animation First Prize:

Da Da Da. Directors: Ian Bell, Peter Hodecki, Charles Macrae, G. Gray Miller, Jack Mongovan, Denis Neil, Sheridan College.

Documentary First and Second Prizes:

Thursday Auction. Director: Rob Wallace, Camera: Andrew Ruhl, Rob Wallace, Conestoga College.

Experimental Second Prize:

Second Impressions. Director: Lorne Marin. Camera: Lorne Marin, Concordia University.

Scenario Second Prizes:

Her Decision. Director: Glen Salzman. Camera: Rebecca Yates, York University.

Temporarily Confused. Director: Ken Ilass. Camera: John Westheuser, Conestoga College.

Honourable Mentions:

Les Aventures de running shoes. Director: Claude Laflamme. Camera: Claude Laflamme. Université du Québec.

The Bet. Director: Antonio Rizi. Camera: Antonio Rizi. Concordia University.

Metamorphosis. Director: Barry Greenwald. Camera: John Westheuser. Conestoga College.

Tiny. Director: Franco Battista. Camera: Jean-Pierre Blais. Concordia University.

Titles for the Tenth International Tournée of Animation. Director: Jeff Korda, George Ungar, Sheridan College.

The Seventh Canadian Student Film Festival was held in Montreal from September 24 to 28 under the direction of Serge Losique. Forty-three of the 116 films entered were selected for the four nights of screenings to the jury and the public. This meant that 73 dreams were crushed before the Festival started; but this is inevitable in a national festival with a limited number of screenings and a jury with finite endurance. This year's jury had two honorary presidents, Henri Langlois and Werner Herzog, and seven other illustrious members. Famous Players provided cash for prizes which the jury awarded in four categories – Animation, Documentary, Experimental, Scenario – and as Honourable Mentions.

Winners and Losers

Da Da Da, the first prize film in Animation, is a musical set in a toilet. It managed to combine beautifully drawn characters and totally unexpected events into one of the most successful student animated films I have seen. A song

*John Locke teaches Cinema in Concordia University's Faculty of Fine Arts. His areas of specialization are film aesthetics, film criticism and experimental film. He is completing doctorates in Philosophy at the University of Pennsylvania and in Cinema Studies at New York University and has published in **Artforum** and **Film Comment**.*

and dance routine may be expected in an animated musical, but this film has it begin in toilet stalls and end with the space transformed into a studio musical set. I think the film reflects an admirable ability to conceive an original, hilarious idea, mate it to wonderfully appropriate animated figures and develop it to a conclusion in less than 2 minutes.

A second Sheridan College animation film received an honourable mention, but evidently was judged not to merit the second prize for the animation category. This film is what its title says it is: **Titles for the Tenth International Tournée of Animation**. A plane – or is it a rocket ship? – moves right to left across the screen for 2 minutes, and as it moves the plane changes from vintage to futuristic while different events occur along its length. It is a very good idea for titles; it gets the announcement made in a style perfectly fitting for an animation tournée. I suspect that the second prize was withheld from it because of quibbling over whether titles can be “a film.”

Three other animation films should be mentioned, and one of these, **Tiny**, was awarded an honourable mention. **Tiny** is a nineteen minute film about a dinosaur. It has remarkable special effects with shots such as a boy climbing onto the back of a car size dinosaur. This was evidently made by using a rear projection system for the live action film of the boy and an animation technique for the clay model dinosaur, because the “outlined in white” effect which would be expected with an amateur matte process is totally absent. The film makes me wonder how a student could have done it. It



Thursday Auction by Rob Wallace from Conestoga College.

has funny sections when the visual effects and the roar of the dinosaur work together, but it is too long, and it is not successful as a film. However, Franco Battista clearly has talent and managed the technical aspects better than anyone would have imagined was possible with neither a sizable budget nor experience. If he can achieve more control over the slightly ragged technical quality of this work and restrain himself on the length of his next project, he could really produce a first rate work.

Dr. Climax, again from Sheridan College, is a variation on the Frankenstein monster theme. The character of Igor, a frightened, tiny monster, was a joy. I am surprised that neither this film nor the next one I will mention received the second prize for animation. **Une aventure** by Danyele Pate-naude is a classical pixilation student film. The pixilation technique is used to produce a jerky, speeded up motion effect by filming a moving object one frame at a time instead of 24 frames per second. And in this film a biker riding an imaginary motorcycle frantically chases another guy through a park. There is a sequence of amusing encounters between these two and also between the guy and a very tough looking brute in drag as a mother with a baby carriage. The film is not so different in concept from many other student works, but it is well conceived and executed. It is clearly a student film, but it is a good student film.

Rob Wallace's **Thursday Auction** won both the first and second prizes for documentary films. The fifteen minute study of the Kitchener, Ontario stockyard shows the farmers, the animals and the auctioneer during the course of a day. The subjects are fascinating in the way that farmers and animals always are to city dwellers and, of course, the auctioneer's chant is effective because of its sound. The film focuses on these interesting, but nevertheless somewhat predictable, characters at the auction and comes off as a very professional documentary. It is successful as a record of a disappearing aspect of Canadian life, but I found it lacking as a film. I sensed that the filmmaker's goal was to achieve a National Film Board style of documentary and, I regret, level of dullness. This is a good N.F.B. film with the exception of the final sequence showing frantic pigs running through a maze-like series of pens to the accompaniment of country music. This final sequence redeems the film for me, and it hints that Rob Wallace may become more than just another professional documentary filmmaker.

Two documentaries from Ryerson Polytechnical Institute and another from Simon Fraser University have sequences which indicate to me that each of them could have been made into significantly better documentaries of approximately half their present length. Robert Freimuts' **Ice Cream** is about the machines used to make ice cream. Close-ups of the automated production line are rhythmically edited to a jazz score. The result is a unique way of looking at machines; The movements of the machines become funny. But it continues too long and eventually becomes repetitious. The second Ryerson film is **Bleeker St.** by Ross Redfern. This is one of the few political films shown in the festival, and it makes a strong case against the eviction of tenants by unscrupulous landlords. There are powerful sequences showing demonstrations against the evictions and interviews with the landlord's unctuous representative. These excellent documentary sequences were weakened to a considerable extent by placing them in a framework consisting of a badly read commentary and excessive dwelling on still photographs.

S. Michael Checknik's **Sammy Sammy** from Simon Fraser has a similar problem: Sammy is an eccentric, hard drinking, backwoods character who makes a fine subject for a documentary. The film captures Sammy's spirit in a drunken session playing the accordion and in a beautiful sawmill sequence, but it also shows a number of extremely ordinary scenes such as an overly long one of him shaving. Perhaps it is discouraging to admit that a man as colourful as Sam-

my can only provide material for an intense film of ten minutes instead of twenty, but filmmakers have to learn that there is a great difference in what is interesting in the world and what sustains interest when put on film. The general issue raised by my comments about these three non-winning documentaries is whether intensity should be valued over completeness in a documentary. I choose intensity; these filmmakers choose completeness.

Lorne Marin's **Second Impressions** is the second prize film in the Experimental category. This 9 minute colour film shows a view of a room from a single camera position. First a black and white film is seen on a small screen located in the room; this film stops; the screen is taken down and carried back to behind where the camera is located. Next a black and white film is seen through the windows of the room. This is followed by the central part of the film which involves people entering the room, sitting on a couch and then leaving. Many of these people are seen in double exposure. Finally as the end approaches there is a sequence of 3 quick, repeated shots of the person who had taken the screen down (Lorne Marin) walking toward the camera.



Second Impressions by Lorne Marin from Concordia University.

What does **Second Impressions** mean? I don't know from watching the film, but one of the most interesting things about the film is that it creates a mood in which these hazy, ethereal images seem appropriate. The soft classical music helps to achieve this, but it is the film itself which communicates that the audience should not expect some single narrative event to occur. The film doesn't make any attempt at being a narrative or documentary film, so the audience never begins a futile attempt to discover a plot or a single meaning. Also the title hints at how the film should be viewed: These are "second impressions" of a room, films already made, and people. These are visual "impressions", hence Impressionism in painting comes to mind and aids in understanding these nebulous, coloured images. Finally the time of the film and the mood seem dreamlike with the images appearing, disappearing and overlapping in ways which are only possible in dreams or films. Actually I do not think that an explanation of the film can be discovered by watching it. Lorne Marin may know what the film means, but my point is that the film succeeds admirably in creating an atmosphere which does not depend on interpreting the images, and this is quite an achievement.

The second prize for a Scenario was awarded to two films: Glen Saltzman's **Her Decision** and Ken Illass' **Temporarily Confused**. **Her Decision** is a 17 minute film made in the style of a film from the silent period. It is in black and white, uses titles between shots for the dialogue and has only

a piano accompaniment for sound. Also the story is a rather sentimental love story which would be appropriate for the silent period.

I found **Her Decision** delightful. There are amusing references to other films which I would expect students with a university education in film to make in a film such as this and which I would expect their peers to understand. For example, one of the titles is "Children of the fields"; this, I suspect, is a direct quote from D.W. Griffith. And later in the film when the boy slaps the girl, the slap is shown three times. I understand this to be a reference to the kind of shots of repeated action used in 1928 by Sergei Eisenstein in **October**. Similarly I understand a lyrical slow motion running sequence as a reference to René Clair's 1924 **Entr'acte**. At least one shot is used which jarred with the silent style of the film. The couple is shown walking along a country road, and instead of moving the camera with them to keep their size relative to the frame constant, the camera is placed some distance in front of them and zooms back as they move closer to it. Although this zoom shot did jar with the period style, I think the anacronism makes the film more interesting. It serves to remind the viewer to think carefully about what is and isn't part of a silent film style.

Her Decision is one of the few films in which physically beautiful people play the lead parts. Students often seem to cast the first available friend in the leading roles, but the couple in this film look as if they were chosen to some extent because their appearance was appropriate to the stereotyped images of the leads in a love story. Actually instead of being a sentimental love story, I assume the film is intended to be a parody of a romantic silent film. Surprisingly there are moments in the film when it can be appreciated as an authentic silent film might be. These moments are fleeting, and laughter is the more pervasive reaction. Credit is due to the camerawoman, Rebecca Yates, for beautiful photography. (And I strongly recommend that the Festival avoid using "Cameraman" as the Credit designation on next year's entry form.) The music is credited to Charles Hofmann, and I would like to ask Glen Salzman if this is Charles Hofmann who was New York's Museum of Modern Art's pianist for silent films. If he is, then having him do the music is like having James Wong Howe photograph a student film. Mr. Hofmann is the leading professional musician for silent films in North America.

Temporarily Confused opens with a fine shot which begins with a close-up of an elaborate clock and moves over a night table until it rests on a little girl in bed. Then the shot is overexposed to leave a blank screen; this is followed by shots of the girl preparing for school. When she finishes, she goes downstairs, and at the bottom of the stairs, there is a perfect mirror shot of her. She is seen in the mirror, but only after the camera moved did I understand that I was seeing a mirror image of the girl. This image is only the beginning for mirror images are the central device of the film.

The little girl is regularly seen meeting herself in seemingly impossible ways. She sees herself as a living mannequin in a store window and inside of a cage with monkeys. This is disconcerting on two levels: On the level of content these double images seem planned to recreate a nightmare, and nightmares are disturbing even when they are someone else's. On the level of the appearance of the film, some of these images cannot be explained by trick shots or the use of mirrors. Actually the mystery has a simple solution. There are twin girls, and I expect the film was planned around the availability of the actresses. Even so, I found that the film continued to be disconcerting and to surprise after I knew that there were twin actresses. I take this as an indication that the film was successful because the content of images kept making me forget momentarily the method that had been used to get the double images. The film ends with a shot of the girl sitting up quickly in bed with a look of terror on her

face, meaning of course that the eight minute film had been a dream from the point of the first shot overexposing to white until the final shot. This dream framework is a trite narrative device, but Ken Hlass managed to produce an interesting film in spite of it.

Barry Greenwald's **Metamorphosis** is one of the three honourable mention films entered in the scenario category. The story of this ten minute film is surprising, and this unexpectedness accounts for part of the film's strength: A mousy looking man is shown transforming himself and eventually dying by mastering one part of his existence. Each day the man rides an elevator down from his high-rise apartment on his way to a routine, dull job. Very gradually he begins to master the space of the elevator car for the time of his daily ride. First he dares to undress in the elevator; then he becomes bolder and does more and more unexpected things during the daily trip. He delays starting to undress until he can do it in the last three floors of the trip, brings a chair, reads and even sets up a stove for cooking. The small part of his life spent in an elevator changes him into a happy, confident person, but the pace is too much: it kills him.

The film can be understood as a metaphor for many less extreme situations in the world, so it is quite serious and relevant. However, the initial reaction to the film is laughter. Barry Greenwald really understands comedy, and he keeps adding gags to each elevator ride to make the trips progressively more hilarious. Several times I thought that this trip must be the last one because the film could not get more humorous, but it did. Films which are both funny and serious are difficult to make, and Greenwald has made a real winner.

The two other honourable mention scenario films are also attempts at humour. Claude Laflamme's **Les Aventures de running shoes** is the more successful of the two. It concerns the frustrated attempt of a young man to take a book, **La Vérité sur le sexe** of course, from a library shelf. The book seems firmly wedged in the shelf and cannot be removed. He tries tools, but nothing works. Yet another man walks up and just casually takes the book from the shelf with no difficulty. When this man returns the book, it immediately becomes an immovable object again for our young man. The frustrated reader produces a bomb and destroys the entire library, leaving only the shelf with the still immovable book and himself. The film is made with accelerated motion and is one of the funniest films from the Festival. The final sequence was particularly well done: The library is blown up, and the next shot shows the young man at the bottom of a huge crater with only the library shelf and a door remaining. It is a good image.

The Bet is Antonio Rizi's three minute honourable mention film. It is a story of two boys who bet another boy that he will not steal a tape recorder from a parked car. The boy accepts the bet and wins by taking the recorder. Then a police car appears and the two boys run away leaving the thief holding the recorder. The thief now returns the recorder to its owner who is driving away, and the owner rewards the thief because she believes two fleeing boys are the thieves. It is a simple film with a punch line that provides a chuckle. The modest length of the film makes it acceptable that all its interest is at the end.

Two films which evidently did not impress the jury at all were among my personal choices for the most interesting films in the Festival. One of these **Aura-Gone**, is a ten minute experimental film by Neal Livingston from York University. The other is a 12 minute documentary, **Cream Soda**, by Holly Dale from Sheridan College. Both of these films impress me as not being student films. By saying this, I intend to point out that saying a film is a student film has the sound of an apology, as if a student film is not to be judged as rigorously as a non-student film. I consider both

films, as well as several other films in the Festival, to be films which do not need to be qualified as student films.

Aura-Gone was one of two films which evoked the strongest audience reaction, and I understand the audience's antipathy toward the film which can seem static until you start to look closely at what is happening. Actually the audience's reaction is not surprising; experimental films have a long history of disturbing audiences. René Clair's **Entr'acte** did it in 1924 and Michael Snow's films do it now. Don't misunderstand me: **Aura-Gone** is not in any sense the equal of **Entr'acte**, but it is a serious, mature experimental film.



Aura-Gone by Neal Livingston from York University.

Livingston's film begins with synthesizer manipulated words and phrases being repeated as images made from a car moving through a city are seen. The car stops in front of the Mount Sinai Hospital and the central portion of the film consists of a single shot of the front of the hospital taken from inside the car. When the film is first seen there is initially tension as you wait for something to happen. After a minute or two you realize that perhaps what you see happening is all that is going to happen. At this point you either find things in the image that are worth looking at or you turn off to the film. I discovered that this image has a particularly fascinating complexity. The front of the hospital has the appearance of a giant mirror with double doors set into it; these doors are automated so that they open as people approach them. The doors sometimes seem like mirrors and at other times seem to be ordinary glass with reflections. Also, inside these outer doors there is a second pair of identical automated doors opening and closing with a slightly different rhythm from the outer doors. For me the experience of seeing the film consists of watching the real front of the hospital, then watching the mirror image of the car containing the camera and the space behind the car, then watching the images reflected on the surfaces of the irregularly opening and closing layers of doors which also reveal the space inside the hospital. The effect of watching this extended single shot, which initially seemed so static, is to gradually discover the layers of real and reflected space occupied by moving people. It is a fine choice of a central image for the film; it is an image which initially seems extremely simple but which reveals itself to be complex. The shot ends when a woman comes out of the hospital and approaches the camera; she walks up to the camera and leans inside the car to greet someone. The consequence of this is that the fixed camera position is given a narrative explanation. The camera represents the perfectly ordinary stare of a person waiting for someone to come out of the hospital.

Holly Dale's **Cream Soda** is a film about Toronto prostitutes made inside a body rub parlour. Much of it seems to

have been made using a hidden camera and microphone because the film is often dimly lit with the coloured lights used in the parlour and the sound is sometimes unclear. This roughness of finish adds to my sense that this is not staged. Another factor which contributes to the unstaged look are very relaxed shots of women dressing as they prepare for the day's work. These are amazingly unselfconscious shots, and I suspect that the fact that the film's crew was composed of women was essential in making them possible.

The film is outstanding for several reasons: First prostitution is a taboo area of our culture in which both men and women seem to be interested, but the area has not been documented on film. I do not know of another film dealing openly with individual prostitutes at work. The second reason this film stands apart from the other films in the Festival is that it is the only film which has immediate commercial potential. It would be a perfect short to show with the French film **The Exhibition** by Jean-François Davy which should open here with a great controversy about censorship in a few months. The Davy film is a documentary about an actress in pornographic films. I also think **Cream Soda** would be an excellent film for discussion in Woman's Studies classes and consciousness raising groups: It shows prostitutes as women doing a job rather than as criminals. Women now have conflicting attitudes about whether prostitutes are admirable or just victims, and this film would clearly be a good starting point for a discussion.

Prizes

I have not mentioned the winner of the \$1000 Norman McLaren Award for the overall winning film because this prize was not given. The jury decided that no film merited this award, and I concur with the jury on their decision. There was no single film of really exceptional quality; there was no single film which clearly deserved to be acknowledged as the best Canadian student film. My understanding is that next year's Norman McLaren Award will be valued at \$2000.

While reading the discussion of the winning films, you may have noticed the unpredictability of prizes actually awarded: In Animation there was a first prize, but no second prize; in Documentary a single film won both first and second prizes; in Experimental there was a second prize, but no first prize; in Scenario second prize was won by two films. Thus in no prize category was first prize awarded to one film and second prize to another film as would have been expected. The prizes in each of the four categories were rearranged by the jury.

On the night the prize winners were announced, the students in the audience were outraged. Instead of awarding prizes that would have been predicted from the Programme, the modified prize list and 5 Honourable Mentions were announced. It was confusing, and I think ill advised on the part of the jury. Note that I am not saying that it was against the rules of the Festival or that there was any possibility of irregular manipulation of the financial awards. But I am saying that every effort should have been made to award the announced first and second prizes in the four categories. It is clear to me that when distinct first and second prizes were not awarded in any category, every effort was not made. A perfectly fair alternative to awarding distinct first and second prizes in each category would be to announce that this year's procedure would occur again next year. If this were done, students would know what to expect and perhaps would not be as angry as they are now. The announcement which would clearly state what was in fact this year's policy is as follows: "The jury may decide to award some prizes." If this is not announced as the policy for next year, I would hope that it would be emphasized to the jury that they should make an effort to award the announced first and second prizes. I suspect that this was not done this year.

Student Films

What's wrong with student films? I am aware that this question can only be answered with generalizations, but I feel obligated to make these generalizations with the hope that next year's films just might be improved. Also I make them because I take student filmmakers seriously: They are the future of Canadian film.

Excessive length is a pervasive difficulty with student films. I think that every film in the Festival over ten minutes long would have been better if it had been cut by one third. This is a strong statement, but excessive length is a constant problem. Students seem unable to discard footage. I realize that each foot of film represents thought, effort and money, but students seem to regularly lose sight of their goal. The goal should be to make the best film possible, not to organize all the acceptable footage into a film.

The myth that there is a correlation between using lip sync sound and quality is one which needs to be destroyed. The statistics are clear: of the eight live action films receiving awards, only one was made with lip sync sound equipment. The statistics from last year are similar, but I am not just discussing statistics or winning a Festival award. Student lip sync films often are afflicted with poorly written and delivered dialogue or with dull documentary footage. Why does this happen so often?

Students making scenario films with lip sync sound burden themselves with the problems of writing the dialogue as well as with the almost insolveable problem of finding people who can say the lines. Finding film actors and actresses is one of the major problems of English Canadian film, and I would like to think that students will eventually find the people to solve the problem. However, I have seen little reason to think that students can develop these actors and actresses for their first films. Students making lip sync documentaries face the normal risk of this kind of filmmaking: they may or may not find interesting subjects and their search may require shooting a lot of film. Professional documentary filmmakers budget for this; students can seldom afford the costs of the stock and often end up using lip sync footage which lacks the spark which can be found by a filmmaker searching through rushes from a 20 to 1 shooting ratio.

On the basis of looking at films with and without lip sync sound, I conclude that silent shooting allows students to use their imagination and to think exclusively in terms of images and editing. Lip sync shooting introduces an entire new series of aesthetic elements and seems to overwhelm many student filmmakers. Although I am arguing that students should free themselves from the myth of lip sync sound, I think that it is essential for students to make lip sync films. This is a contradiction, but there is an explanation: I think that students can make better films if they shoot silent. But I also think that students need to be educated in the technique of making lip sync films. A student who wants to work as a filmmaker must have experience with professional lip sync equipment. My suggestion is that students be conscious of the purpose of the films they make: They should make their winner with silent shooting, and they should make their lip sync film with consciousness that it is likely to be educational, but a loser. Students: Prove me wrong next year at the Festival!

The final problem with student films is the most serious one. The goal of many of these filmmakers appears to be to make a film without style; their ideal would be to make a film in which no cuts are noticeable, in which all camera movements are perfectly smooth, in which the soundtrack is absolutely clear. In short their nirvana would be to achieve a National Film Board level of professionalism. I wish their goal was much higher: art, style, the best film anyone ever made, craziness. I would prefer seeing brilliant failures to seeing pedestrian, competent tripe. □

Thoughts After the Festival

by Neal Livingston, director of *Aura-Gone*

Film schools need to be a training ground for all types of cinema. However, what we saw at the festival was an exposé of the way most schools are trying through direct and indirect methods to mould young students into existing styles of filmmaking. In my opinion, students should be shown the possibilities of the medium, then left to work, discover, and develop into filmmakers. It was obvious that few schools are aware or open enough to be real educators instead of trainers. It was also obvious to the audience at large that the lack of interesting and stimulating work was not due just to the students and schools, but to the organization of the festival itself. A pre-selection committee screens the films and limits the material available for viewing by both audience and judges. The organizers of the festival in their statements on awards night seemed to have strong ideas of what should be produced by students. Lorne Marin, upon telling a Famous Players representative he wasn't interested in commercial cinema, was informed that he would receive a letter with his award cheque to help "straighten out his thoughts."

This brings up the matter of product itself. What films submitted should be seen, or win awards? One of my impressions is that the organizers and judges would have liked a highly polished 35mm colour short, slick and with some creative thought and potential, as the grand prize winner. This is basically the formula that a large Canadian film distributor gave out to a hall full of film students at York University a year and a half ago: nice films for an established mass audience for young filmmakers to fit into.

The judges thoughts seemed directed in the above manner instead of toward the students' work itself.

I am not against commercial cinema as such, but why must it be the predominant attitude at a student festival? The funding support that Famous Players gives to the festival appears primarily to be for young Canadian cinema to be shown in competition. It also seems directed to their future needs for more Canadian products. Witness the speech of their representative on awards night, and his enticement of \$2,000 for student filmmakers to work towards for next year.

Within the student community there is a large and growing number of serious working artists who do not see their products as a means of stuffing mounds of money into their pockets. It is my belief that from these people a Canadian Cinema can develop against formidable odds. Not to be overlooked is that they will need serious funding in the near future to fully develop as filmmakers. Private investors should not be turned away through lack of exposure and information as to where film may really be going in this country.

As a participant this year and a possible future participant, it's hard to know where to turn with the problems surrounding the festival. Following the disgust of awards night, there was discussion of a future boycott, and of the possibility of an alternate festival. I hope the mounting calls of protest over the last two years help institute some changes, and that the sham of this year's festival is not repeated.



a glimpse of the far shore

by Michele Moses

photos: Larisa Pavlychenko



A film by: Joyce Wieland. **Screenplay:** Bryan Barney from an original script by Joyce Wieland. **Cinematography:** Richard Leiteman. **Music:** Douglas Pringle. **Sound editing:** Marcel Potier, Rod Haykin, Mel Lovell. **Editing:** George Appelby, Brian French, Judy Steed, Joyce Wieland. **Performers:** Celine Lomez, Lawrence Benedict, Frank Moore, Sean McCann, Cosette Lee, Don le Gros, Leo Leyden, Murray Westgate, Charlotte Blunt, Susan Petrie, Aviva Gerson, David Bolt, Colette Sharp, Dianne Lawrence, Jill Galer, Janet Doherty, Rachel Barney, Keith Craig with a special appearance by Jean Carignan. **Producer:** Judy Steed. **Executive Producer:** Pierre Lamy. **Production Manager:** Marilyn Stonehouse, Louise Ranger. **Produced in 1975 by The Far Shore Inc. Colour:** 35mm. **Running time:** 1 hour 37 minutes. **Distribution in Canada:** Astral.

The Far Shore, a feature film by Joyce Wieland and Judy Steed, has been fine cut and is going to Montreal for sound editing. An original score has been composed by Doug Pringle.

The story takes place primarily in Toronto in 1919. "I wrote the original script five years ago", says director Wieland. "At the time I was also reading about, studying the Group of Seven. I was greatly impressed by Tom Thomson, finding him interesting as an independent person and as an important Canadian personality. One of the characters resembles him but the association ends there. The woman Eulalie, is the central character. She's based... well, each of the characters is based on someone either living or having lived. Somewhere. I suppose I see these characters as archetypal; archetypal Canadian personalities. Anyway, it's a love story. If you were looking for a single picture to describe the movie I'd say it was a picture of Eulalie dressed in her long blue skirt, white blouse and straw hat, standing by the water. That's really the image. The one we should maybe start using."

Michele Moses is a gas welder and lives on a boat.

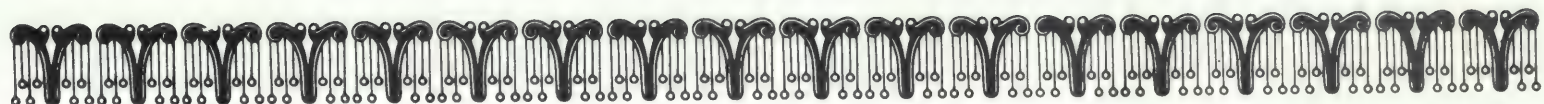
"The production itself was really the experience," says Judy Steed. "We learned so much. And we found a group of people who work beautifully together."

"You should mention the acting..." says Wieland.

"Yes... and for instance, a lot of people say it's very rare to find one person who is able to design both sets and costumes. Ann Pritchard does both, very well. And there was so much planning. Joyce had done a storyboard, a drawing for every scene, each shot. I guess we were realizing what we were getting into and we wanted to prepare as much as we could. Each location was visited and discussed thoroughly. Of course at the time of shooting small things were changed."

"We must, I think, stress the importance of planning. There were two thousand drawings in that storyboard and on a low-budget feature, planning is absolutely essential," says Wieland. "Perhaps the most encouraging response to the film so far has been a comment made after a showing of the film as it is now. It was that this is one film that has not been fashioned after the American, or after any other style. It is uniquely Canadian. It gives that feeling."

"I think it will be seen by a lot of people," says Judy Steed. □

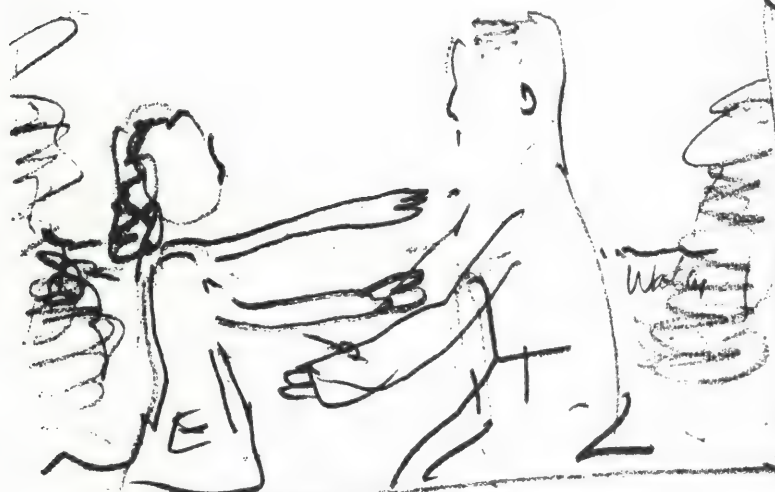


Part of the storyboard for the production of

The Far Shore

a film by Joyce Wieland, produced by Judy Steed

The storyboard for The Far Shore is made up of some 2000 drawings by Joyce Wieland. The following are 14 of these illustrations which, all together, comprise the shooting script for the film.



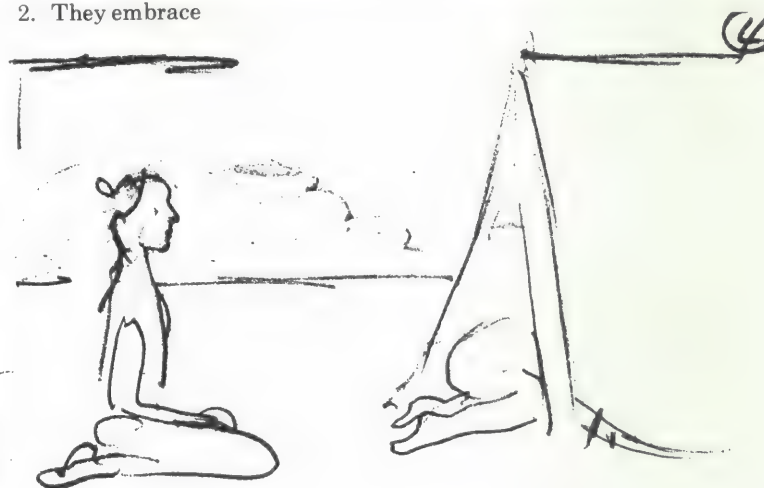
1. Eulalie and Tom are free at last



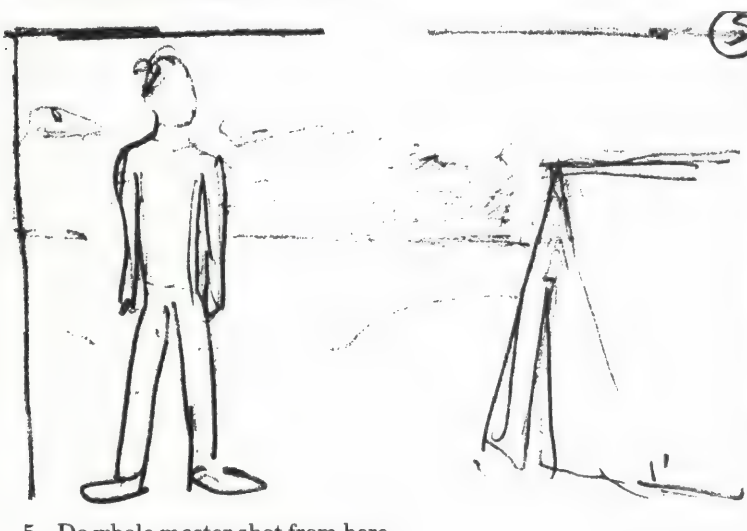
2. They embrace



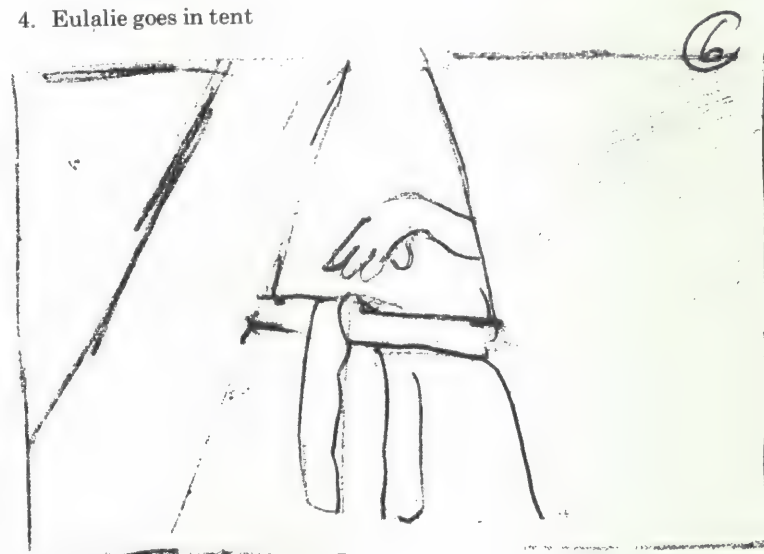
3. She leaves him, goes to tent



4. Eulalie goes in tent



5. Do whole master shot from here



6. Eulalie hangs up ribbon



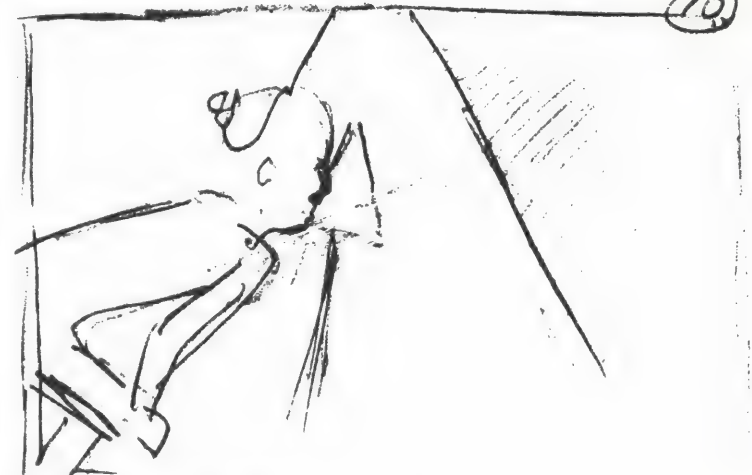
7. CU Tom looks at tent embarrassed



8. Eulalie puts boot out



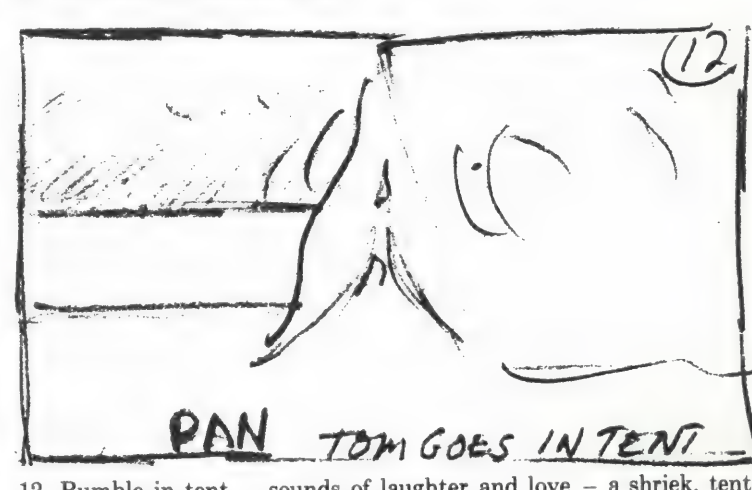
9. Hangs out her stockings



10. Med shot: Tom looks in tent



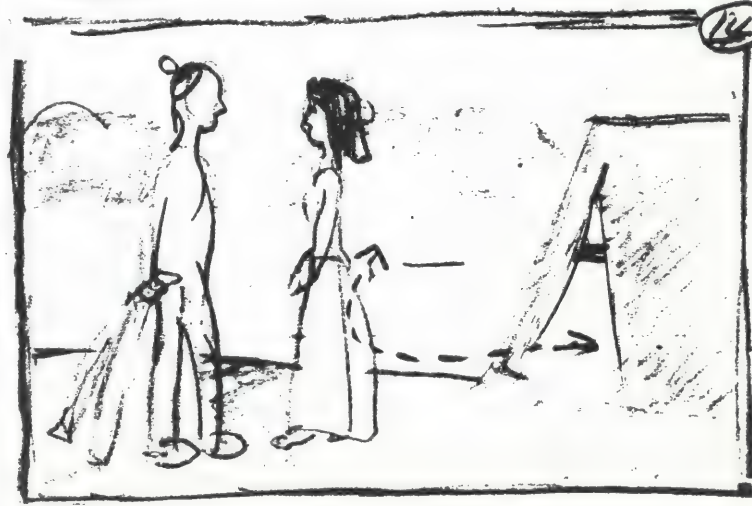
11. CU Eulalie looks out at Tom



12. Rumble in tent – sounds of laughter and love – a shriek, tent shakes



13. Eulalie throws Tom's trousers out



14. Eulalie comes out of tent, whispers to Tom.

sour grapes at stratford

by Natalie Edwards

Success, annoyance and censorship were all present at Stratford this year. And so was Natalie Edwards who tells us about it.

Friends who didn't go ask, "How was Stratford this year?" and before I can answer, continue smugly, "Not so hot, eh!"

Ignoring the sour grapes syndrome, I try to be honest about my impressions of my fourth consecutive visit to the Stratford Film Festival.

First I tell them that I loved Karoly Makk's **Catsplay**, an exquisite work, a superlative film, and part of a long but successful Hungarian evening that included Sandor's **Football in the Good Old Days** and Rozza's **Dreaming Youth**. And then I rave for a while about my second Zanussi film **The Balance**; this subtle, sensitive study of a couple was brought in as a replacement for Welles' **F for Fake** when the Iranian backers objected to it premiering here, and for me at least, proved great compensation for the disappointment.

Then I remind my listeners that unless they belong to something like the Toronto Film Society (which scheduled it this season) the Festival offered a rare and valuable chance to see Kobayashi's renowned **Kaseki**, an intense, deep observation of a man's comprehension of mortality.

But I do not dwell on the attractive but awkward opening film, Lamont Johnson's **Visit to a Chief's Son**, despite its fascinating African footage, nor do I praise the faddy, empty closing presentation of Lester's **Royal Flash**, a decidedly commercial Boys Own. Even for Frankenheimer's **Impossible Object**, a film dredged up by Gerald Pratley's remarkable memory-bank from the vaults of United Artists' tax write-offs, and given a rare screening, my fascination was chiefly attributable to curiosity and the pleasure of later listening to the intelligent and agreeable Mr. F. in person as he delivered an astonishingly accurate appraisal of this work the next day.

Brother Can You Spare a Dime? created an intriguing relationship between fictionalized and semi-factual interpretations of history, intermingling politics-as-drama (FDR speaking) and drama-as-reality (Jimmy Cagney reacting to the speech in a movie). But a film that is about to hit the circuit anyway is not much of a special festival treat to boast about to the stay-at-homes.

So instead I mutter of the mellow beauties of Peter Hall's **Akenfield**, despite its occasionally incomprehensible dialects, and the novelty of the Australian film **Between Wars**, though it could hardly be called successful, and of the interesting little movies like Trevelyan's documentary of a most unusual British family, **The Moon and the Sledgehammer**, and the British Film Institute feature about a young and enterprising East Indian in England, **A Private Enterprise**, the kind of film we in Canada should be making. But I can hardly sound all excited and thrilled.



Harold Lloyd, an irresistible combination of the best of Douglas Fairbanks, Buster Keaton and Peter Sellers, was shown to advantage in 14 afternoon films.

At last I begin exuberantly to discuss the joys of rediscovering, or rather, discovering, Harold Lloyd. For although we think we know something of Lloyd and his daredevil antics (look Maw, no net) it wasn't until I saw this fine series of 14 of his movies, reissued by Time-Life films, that the brilliance of his performance, the subtlety of his characterizations, the all-round inspiring masterfulness of Harold Lloyd made him my (current) favorite film comedian – an incredible combination of Douglas Fairbanks, Peter Sellers and Buster Keaton: the perfect Dream of the Bourgeois Man.

Actually Stratford's Eleventh Season (September 13-20) was in some terms more successful than ever. There were more journalists, there were bigger crowds at the morning coffee seminar sessions (a solid 150 for instance for the group of Canadian filmmakers) and there were many more week-long memberships sold.



Mariken Van Niemeghen. It was her seduction and rape that exposed the ignorance and insensitivity of the Ontario Censor Board.

Brother Can You Spare a Dime? by Philippe Mora as well as Alvin Goldstein's film **The Unquiet Death of Julius and Ethel Rosenberg** added a serious note from the United States to the Festival.



Catsplay by Karoly Makk



Football of the Good Old Days by Pal Sandor

Nevertheless, few could get really excited over the selection of films, and many were disgruntled, not to say peevish and annoyed, over their censorship, feeling that Stratford and the prestigious Mr. Pratley ought to have had the strength and determination to refuse to allow Don Sims, the new Ontario Censor Board Scissor Man, to get away with inflicting infantile cuts on festival material.

Director Jos Stelling and photographer Ernest Bresser were present from the Netherlands for the whole week, during which their film **Mariken Van Nieumeghen**, though mutilated by senseless cuts, was shown. Made over a ten year period with the participation of a whole village, and influenced by Bosch and Breughel, this stunning recreation of plague-ridden times is a morality play based on the well-known Dutch heroine Mariken, and her seduction by the devil. Two large cuts demonstrated clearly the ignorance and ineptitude of the censors, for in each case they destroyed the significance of a vital scene with blunt insensitivity. In the crucial rape scene, for instance, it is the devil's calculated late appearance after Mariken's rape to "save her" that permits us to understand that the essence of his nature is true evil. By cutting the rape, the censors make it appear that the devil comes in time to rescue Mariken. This is nice for the reputation of the devil perhaps, but rather unfortunate for the film and its creators.

That Mr. Pratley and the Stratford Film Festival should have permitted this to happen is a wound, an insult, a scar. The guests, present all week, and this clearly misguided scissoring, could have provided excellent publicity for an essential clarification of the limits of censorship of festival material. The most hurtful censorship was the lack of public outrage, a castration of the Canadian conscience by once again ignoring an issue of importance to film and to art in the interests of *getting along*.

And finally, a large and vocal group of viewers debated hotly and at length on the wisdom, practicality or dignity of crowding all the Canadian films, except some shorts, on Monday, September 15, a bad day in any man's language, and this year incidentally Yom Kippur.

Four Canadian films were shown. As proof that there is a Canadian audience emerging for Canadian films, a surprisingly large and enthusiastic crowd turned up for the 9 a.m. showing of Gilles Carle's ever-popular 1970 **Les mâles** chosen by Rock Demers as one of the Ten Best from Ten Years distributed by his company, Faroun Films, which was honoured by the Festival. Mr. Demers considers Carle's films to be the most popular of all Canadian films in terms of world sales.

Following the picnic lunch by the banks of the drained Avon River, an event that was actually more interesting in the video programme filmed by the Ontario Educational Communications Authority (OECA) Channel 19, than it seemed at the time, John Palmer's film **Me**, a rough, exuberant, lively, bloody adaptation of Martin Kinch's successful stage play, received its public premiere (After only about a year's wait, and still without a distributor). Thoroughly overplayed by the stage actors Stephen Markle, Brenda Donohue and Chapelle Jaffe, uneven and with barbaric makeup, the work nevertheless caused the sort of criticism and rebuttal that bring a festival discussion to life. (See review page 54.)

Claude Jutra's new film **Pour le meilleur et pour le pire** was also premiered, and for those who liked **A tout prendre** a lot, **Mon Oncle Antoine** quite a lot, and **Kamouraska** only middling, it was a revival of all that is best in Jutra: fluctuating, fantastical, sometimes almost surreal, always entertaining and entirely competent and delightful (See review page 54). Jutra himself turned up after a ludicrous accidental sidetrip to Niagara with a strange driver in a strange car, which apparently had been meant for someone else, as if he

were still a character in his own film, suffering the practical jokes of an amused diety.

Finally, Canadian Film Day premiered **Eliza's Horoscope**, a film that has been in the offing so long that it comes to us with something of the virginity of Miss Haversham in **Great Expectations**. After seven years of scriptwriting, casting, finding money, filming, editing, scoring and so forth, it turned out to be yet another Canadian surreal fantasy.

This inspires some conjectures on the prevalence of the surreal in contemporary Canadian art. We know that people of low personal esteem fantasize a lot (particularly women, for reasons that used to be obvious) but can we apply this fantasizing on a national level to a country with low esteem? Or is surreality and fantasy just an imaginative route to escapism from increasingly ugly and unpleasant realities. Or just an awfully good use of film? At any rate, like **125 Rooms of Comfort and Monkeys in the Attic** (two recent examples) **Eliza's Horoscope** avoids direct confrontation with the past, present or future by dwelling instead on the importance of personal development. And also like them it has some stunning visuals, absurdist sequences, and an extremely personal imprint, as it develops the tale of Eliza and her theatrical and symbolic adventures as she seeks her love and her identity.



Elizabeth Moorman as Eliza is about to perform for the perverted Doctor played by Marcel Sabourin in Gordon Sheppard's **Eliza's Horoscope**.

The following morning at the coffee seminar session, four Canadian filmmakers with recent completed features, were present. Gordon Sheppard from Montreal and Los Angeles (**Eliza's Horoscope**), Leonard Yakir from Winnipeg (**The Mourning Suit**), Peter Bryant from Vancouver (**The Supreme Kid**) and Brian Damude (**Sudden Fury**).

Their presence led to an interesting development. Lee Rolfe of the **Winnipeg Tribune** asked Mr. Pratley, as head of the Festival, why the three unscreened new features could not have been included in the week-long schedule, explaining that he couldn't write about them and help promote them unless he saw them, and there was no chance of that in Winnipeg. Mr. Pratley's answer was convoluted and ended with the conclusion that unless Mr. Rolfe and other journalists wrote about the new Canadian features, no one would insist on seeing them and thus encourage their distribution.

The subject was changed and a few more questions answered before Laurinda Hartt spoke out, wondering if somehow she had lost her place in her notes, and asking Mr. Pratley if he would just clarify for her his reasons for not showing the three Canadian feature films mentioned by Mr. Rolfe. After a pause Miss Hartt repeated her question, rephrased.

Mr. Pratley did not explain, as he probably should have, with indignation, that this was after all an international film festival of international films, and that including all the recent little offerings made in the homeland would not necessarily embellish the festival's reputation. Mr. Pratley simply looked uncomfortable and remarked after a bit that if one wanted to see these Canadian features one could always go to the Canadian Film Awards in Niagara in October. (This wouldn't have helped Mr. Rolfe much, even if he could have made the return trip, for as it turned out, of the three only **Sudden Fury** and **Eliza's Horoscope** made it past the pre-selection committee).

Pressed by Laurinda Hartt still further, Mr. Pratley finally said, oh well, if people wanted to come at 9 in the morning next year, he would be glad to include more Canadian films.

Response was mixed.

Actually, Mr. Pratley, why not? As the competition for being the big international film festival in Canada intensifies between Filmexpo and Stratford, surely the heaviest government support should go to the festival that does the most for Canadians. Stratford is ahead at the moment, with Canadian Film Day, but Filmexpo is coming along fast, also having shown four Canadian films in their week's schedule.

Visiting journalists like Mr. Rolfe, as well as various interested people who find limited opportunities to see the homeland's products, including reviewers, distributors, exhibitors, students and other filmmakers, would all benefit from an accessible selection of Canadian films. But could we, however, plead for nine-thirty a.m.? The spirit is willing but the flesh is weak. □

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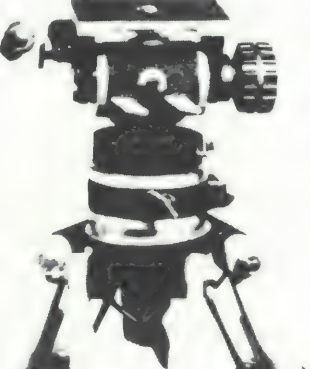
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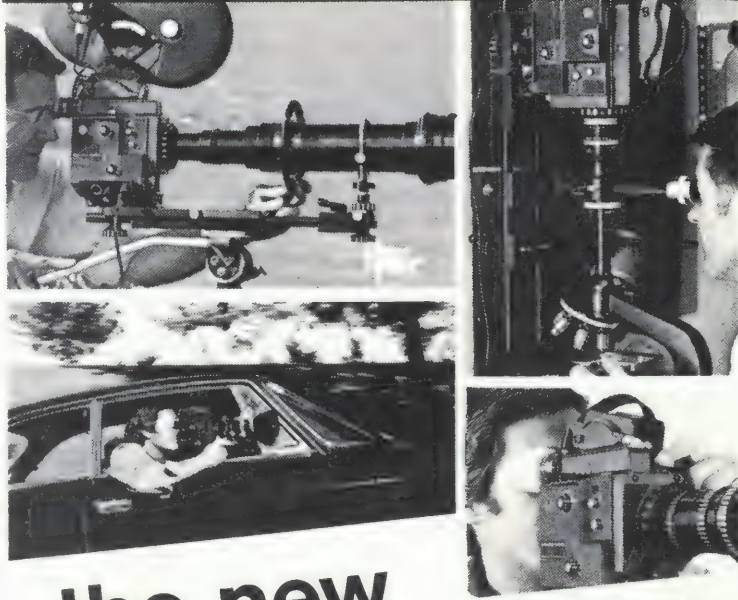
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Vancouver shorts out

by Gayle Scott

A review of An Evening of New Films
presented on September 10, 1975 at the
Pacific Cinémathèque Pacifique in Van-
couver, B.C.

On September 10 the Pacific Cinémathèque Pacifique presented An Evening of New Films as part of its September Vancouver Film programme. The bill announced "a grab bag of recent work, running the gamut from mood-and-form pieces to educational documentaries, personal and social portraits to symbolist narratives and structural commercials, and capped by the definitive version of the notorious **Rawstock**."

Despite this tantalizing inducement, the National Film Board mini-theatre was less than overflowing on the evening of the Vancouver offerings. Ironically, there were more Vancouverites on the screen during the showings than in the audience. This is, sadly, both symptomatic of and testimonial to the frustrating predicament of the Vancouver filmmakers. But if those involved in the film scene themselves aren't interested enough to attend such a showing (for the bargain price of one dollar) then who can criticize the general public for its apathy toward home-grown cinema?

Local response seems to demonstrate that the quality, the content, the technical artistry – in short, the appeal of these films (not to mention the commercial viability) is too often found lacking, and therefore oppresses what patronage there is. Perhaps when the film colony itself deems the local endeavors worth seeing, worth paying to see, the indifferent populace will come forward with the appreciation and support we're all clamoring for. In the meantime, the home team is playing to an empty grandstand.

So much for the countdown – on to the show.

The opening film, **Wave Prelude – Gulf of Georgia**

*Gayle Scott is a free-lance writer and photographer who has worked as production manager, film researcher and still photographer on films in British Columbia. She is currently still photographer on **The Keeper**.*

Towing, is a symphonic composition by Gordon Kidd, in celebration of the sights and sounds that abound along the Gulf of Georgia.

The silent prelude of blue water waves shimmying through abstract light patterns seems to be an irresistible staple in the diet of 'coast' filmmakers everywhere. A more successful pass at transforming the ordinary into the extraordinary was made by the use of opticals that sent a three-dimensional billboard tugboat plowing through the foamy waters of the gulf. The sombre tone of the film, set mainly by the familiar, haunting sounds of the waterfront, with a little outside help from the Steve Miller Blues Band, left its respectful presence lingering the way the echoes of a foghorn linger after the skies have cleared.

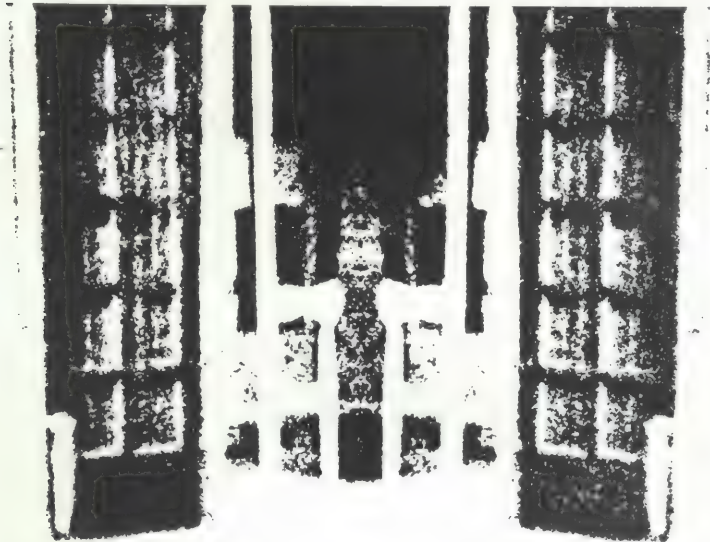
Next up was **Windows** by Ken Straiton, a seven-minute queue of cinematic clichés daring to tackle the redundant question; "Mommy, where do I come from?" Aside from heavy doses of overt symbolism, including trains entering tunnels, children playing life-and-death games in a cemetery, and an ominous clock tick-tock-ticking off the minutes, there are some startling images and an unwonted glimpse or two through **Windows**.

Two five-minute films by Phil Borsos, **The Barking Dog** and **Cadillac**, get the rib-bone award for humorous intent. **The Barking Dog** is a period piece that neatly tells a tale. **Cadillac** is a parody of a garrulous car salesman making his pitch for a dreamy sky-blue 1954 Caddie and reminding us that (almost) everything is "optional at extra cost."

One of the most pleasing films of the evening was a twelve-minute short produced by the Provincial Educational Media Centre, **Michael Dunn**. The subject is a local musician/craftsman who plays and builds acoustic guitars. In this brief sketch he manages both with unassuming style and skill.

Don Cumming and Doug McKay, director and cinematographer, and Martin Fossem who did the sound recording, have struck a pleasant, if familiar, chord here. McKay, who feels the film suffers from having been hastily shot "like a newsreel" nevertheless manages a professional technique that is smooth and effective. The audio portion, a combination of Michael's voiceover and instrumentals, is likewise concordant with the film's quiet charm.

Another quickie P.E.M.C. production by the Cumming/McKay team, **Spider**, is simply a close-up of a large, exotic-looking spider spinning her delicate, glistening web for three minutes. Obvious typecasting aside, this simple film is easily fascinating, and left me hoping for a sequel.



The empty church doorway from **Good Friday** by Pete Lipskis.

One of the more moving films of the evening was **Good Friday** by Pete Lipskis (not to be confused with **Good Friday in Little Italy** by Pete Rowe). What we have here is a flock of churchgoers emptying out of a church onto the sidewalk and passing directly in front of the camera. The action is heightened and condensed by stop-motion editing, so that the parishioners seem to jump across the screen at common intervals to the pious sounds of church choir and organ music. The cumulative effect of 12 minutes of this is fairly hypnotic, and there is a serio-comic twist at the end to break the spell.

Two films by Zale Dalen, **Granny's Quilts** and **Fall Fair**, are notable for their engaging charm. Since **Granny's Quilts** has previously been dealt with in these pages, I'll only add that after repeated viewings of this winsome portrait, I still find it a predictably pleasurable experience – something like dunking chocolate chip cookies in cold milk.

Fall Fair is a capsulized dose of a rural B.C. celebration, offering a glimpse of the opening ceremonies of the 79th Annual Mission Fall Fair. The effort seems incomplete, as though they ran out of film briefly into the shoot, but decided to use what footage they had anyway. Short but sweet.

Park and Spark Lane is a student workshop film directed by B. Bosworth and written by Gord Fulton, in which the wheels of a collective imagination are audibly spinning. The scene of the intended crime is a secluded mountain road where the local teenagers line up in parked cars to refine their amorous advances.

This short may or may not have been brilliantly conceived, stunningly photographed, and faultlessly edited. However, I felt so abused by the prosaic dialogue and forced, awkward performances, that I must have reacted in self-defense, because I cannot recall anything else about the film.

The longest and most ambitious show of the evening was **Rawstock**, a 27-minute Simon Fraser University workshop presentation with a formidable cast and crew commandeered by Danice MacLeod who credits herself as director, screenwriter, editor, art director, sound editor, and costume designer, as well as assisting George Payrastre and Fred Easton on camera.

Like most people who have worked in this business, I'm a sucker for the "film within a film" gimmick, however it is handled. (My current fave in this category is **Day for Night**). **Rawstock**, however, transcends all previous efforts in its literal interpretation of this theme. The central character, a Mr. Rawstock, (played by Phil Clarkson) is nothing short of a living, breathing, tangled glob of film stock (Get it?) being subjected to the willful maneuverings of those who would exploit his innocent nature for their own dubious ends.

Within this loose framework of cinematic surrealism, Ms. MacLeod explores her filmic fantasies as well as presents a few bizarre sequences whose relatedness to the pivotal action (if such things are needed) can only be guessed at.

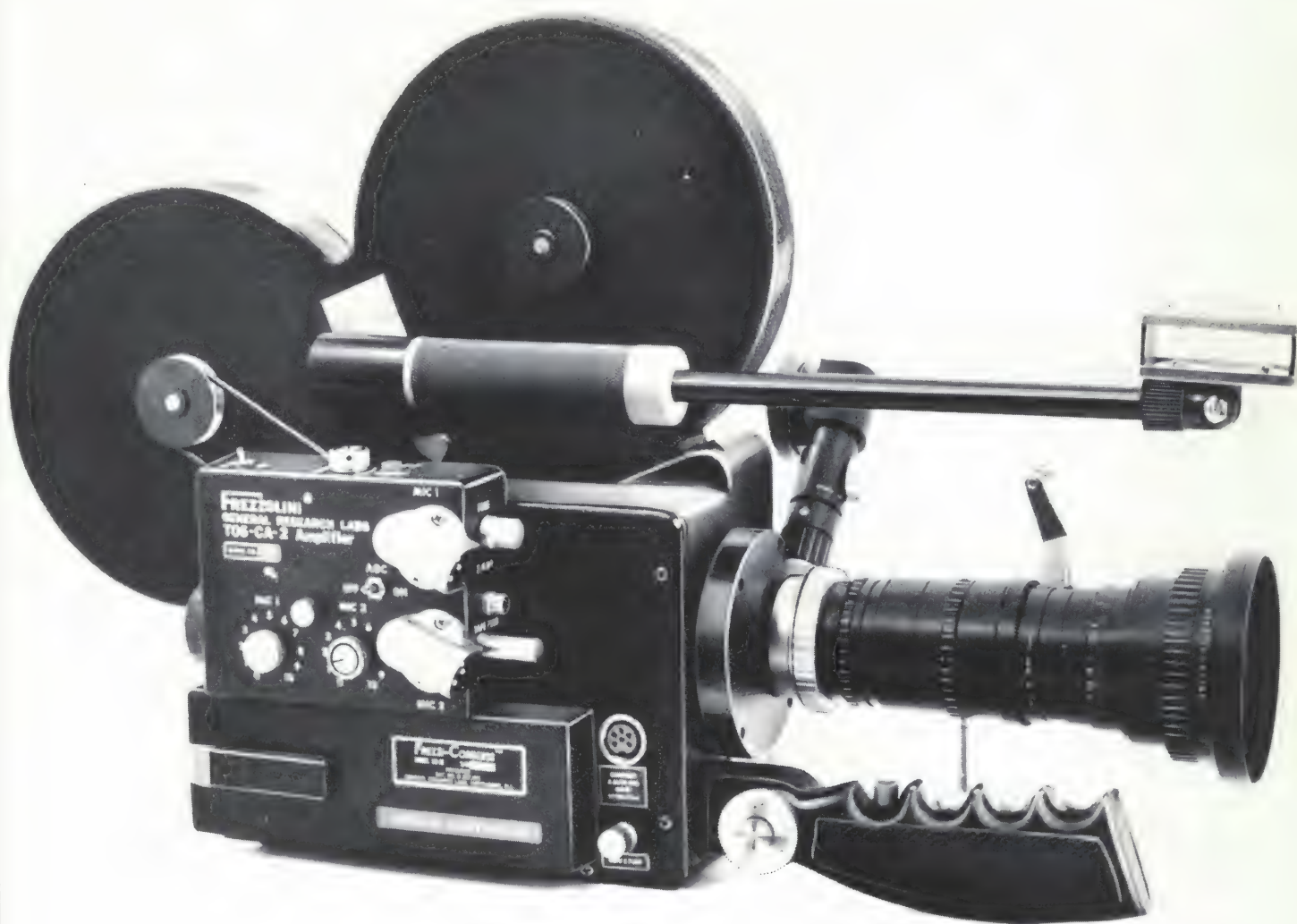
While Mr. Rawstock is being put through his paces – "Expose!... Develop!... Push one stop!..." – the chorus is taken up by a bevy of nude and nubile cheerleaders whose energetic gyrations, in spite of some over-indulgent repetition, provide the up-beat tempo for this farcical frolic.

Amidst some imaginative sequences and loose-leaf choreography redolent of a performance by Evelyn Roth's Moving Sculpture dance troupe, **Rawstock** occasionally loses its way before coming to its ultimate conclusion. While not quite living up to its pretensions, **Rawstock** can be appreciated for the obvious fun being had at its own expense.

The bulk of the credit must go ☐ anice for her *explorations spirituelles* in her zealous pursuit of conceptual images, and to everyone else involved for the high spirits that pervade the film; the cheering section is in full swing here.



Colleen Torok, Phil Clarkson and Roz Porter (l. to r.) from **Rawstock** by Danice MacLeod.



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OPINIONS

Canadian Film-Flam Awards

by John Hofsess

An aesthetic appreciation of food and wines is not one of the more prevalent sophistications among Canadians, but when at the 1975 Canadian Film Awards "gala dinner" (\$15 per person) guests were offered a choice of vodka, gin, cheap whiskey or rum to wash down their beef currie and rice, I wondered if we will ever overcome our bumpkinness in matters of culture and sensuality.

Who needs "Hollywood's Canada" to depict us as rustic nincompoops when we so often play the role in real life? Serving a dress-up meal with hard liquor may seem like a small gaffe in the pantheon of human error, but it proved a depressingly appropriate and revealing detail of the Film Awards generally. That is scarcely surprising. Taste is indivisible. It's highly unlikely for someone to have good taste and a lively sense of style in one area of life and bad taste and absolutely no style in everything else. So, as went dinner, so went the Awards.

Most of the top Award winners (Michel Brault, best director, Stuart Gillard, best actor, Margot Kidder, best actress, Henry Beckman, best supporting actor, Lila Kedrova, best supporting actress, among others) didn't show up, and quite a few of those present envied the

winner's absence more than their Etrogs. There should be no slighting of the prodigious amount of work which Sandra Gathercole and others did in reviving the Awards, but unfortunately, the final result looked as if other people had been undoing her stitches as fast as she knitted them together. Everytime she did something to make the Awards stimulating and lively, someone else seemed to have checkmated her moves by making things stuffy and dull. The jury gave every "major" film entered one or more prizes so that no producer or distributor would go home feeling bad, and in a spirit of largess, or critical gutlessness gave the impression that three films were being honoured as "best picture" - **Eliza's Horoscope** (for dint of effort), **Les Ordres** (for a political morality) and **The Apprenticeship of Duddy Kravitz** (for its immense popularity). A something-for-everyone Awards debases any possible meaning or reputation that the Etrogs might develop with the public. In the end the night resembled one of those self-congratulatory, amateur nights one used to know in high school, where nobody told the truth about anybody's lack of talent or dismal future and everyone went home with their illusions intact.

To be charitable, one could say, well, what's Thanksgiving without a turkey! But the truth is, time is running out on this Canadian film charade. Without an infusion of sophistication, some show-biz pizzazz and/or standards of excellence, Canada's film industry is just persisting in the foredoomed attempt to make dullness profitable.

A Parasite-free Ottawa?

by John J. Wolotko

On Tuesday, Feb. 25, 1975, the Ottawa run of the motion picture **Ilsa, She Wolf of the SS** was interrupted after the manager of the theatre showing the film received an ultimatum the night before from officers of the Ottawa morality squad.

The officers informed the manager that if the picture was presented the following day the film would be seized and the theatre charged with the exhibition of an obscene film. The decision not to show the film was made by the manager's superiors at Famous Players Head Office in Toronto.

The implications of this decision and its possible consequences greatly disturbs me both as a film patron and critic for a number of reasons.

To start with, every film shown in an Ontario theatre bears the stamp of approval of the Ontario Board of Censors. Not only was **Ilsa** classified "restricted" but it also bore warnings in its ads cautioning patrons of its content.

The Board of Censors, a provincial body, has deemed that the film in question is suitable to be shown on any screen in Ontario. By what right does the Ottawa Morality Squad challenge such a provincial authority?

Granted, the Morality Squad officers were most likely acting upon complaints received from patrons who have seen the film. But what about the hundreds of others who have also seen the picture and emerged virtually unscathed? Why should the complaints of a minority prevent others from exercising their right to see the film?

It would be interesting to know what qualifications the officers have who, acting upon the complaints and after viewing the film, reached a judgement that categorized **Ilsa** as obscene. In order to avoid charges being laid, the exhibition company showing the film decided to withdraw it from the theatre.

Since that time no other similarly violent films such as **The Texas Chainsaw Massacre** have reached Ottawa screens. After the Ottawa incident, **Ilsa, She Wolf of the SS** played in nearby Hull with no furor being raised.

It seems that the actions of the Ottawa Morality Squad have set a dangerous precedent in that city.

And who knows, the people of Ottawa may find themselves being protected from an infection of David Cronenberg's **Parasites** without even knowing it.

FILM REVIEWS

Claude Jutra's

Pour le meilleur et pour le pire

A film by Claude Jutra. **Screenplay:** Claude Jutra. **Cinematography:** Alain Dostie. **Music:** Pierre F. Brault. **Editing:** Pascale Laverrière. **Performers:** Claude Jutra, Monique Miller, Monique Mercure, Pierre Dufresne, Gisèle Trépanier. **Producer:** Lamy. **Produced in 1974. Colour:** 35mm. **Running time:** 117 min. **Distribution in Canada:** Cinepix.

Claude Jutra has long made personal feature films in Canada. He is often writer and director and he has a stubborn habit of acting as well – rather endearingly, for as an actor he shows a certain ease before the camera but is unlikely to win any awards. His most openly personal film surely remains the dazzling **A tout prendre**, an astonishingly mature study of youthful passions and yearnings, for his age and stage of career back in 1962. Now, after the more reflective and traditionally narrative **Mon Oncle Antoine** and **Kamouraska**, comes a return to quirkiness and casually free form. Jutra has said how much he admires Jean Renoir and that admiration (by way, I suspect, of François Truffaut) shows clearly in his latest film, just about to be released in original and sub-titled versions. Hurrah for this return, by the way! For Renoir can be tart as well as warm, flippant as well as sentimental. **Pour le meilleur et pour le pire** is all of those things, alternately and sometimes simultaneously.

The film opens on a married couple (Jutra and the very watchable Monique Miller) waking in the morning. When they get up, it follows them through one day. He goes to work, she sees a friend and her child, in the evening they are reunited. Only, without especial emphasis, we are shown that the daughter grows from babyhood to teenage size and the season outside changes from spring to autumn. Jutra sees marriage, apparently, as unchanging and unsatisfying, with the partners poised uncertainly

between love and loathing. This viewpoint is the sad centre of an often very funny film. The passing of seasons and years within a single day is more than a clever conceit. It is the main individuality of a film which deliberately deals in the commonplace in order to point out an eternal verity or two.

Twenty years ago there was an English picture about marriage called **For Better For Worse** just like this one. It was a dewy little film, not nearly so observant or truthful as Jutra's, but it did have the good sense to run for only 83 minutes. The main fault of Jutra's generally notable film is to go on and on, until its fragile framework almost collapses. I thought the couple were about to go to bed at the 90 minute mark and they should have. There remains some unfunny business with a burglar and a gun which adds nothing and threatens to detract fatally. Happily, on balance, the film mainly achieves *le meilleur* rather than *le pire*.

Clive Denton



Claude Jutra and Monique Miller as the couple in Jutra's film **Pour le meilleur et pour le pire**, **For Better and For Worse**

John Palmer's

Me

A film by John Palmer. **Screenplay:** Martin Kinch, Barry Pearson, from the play by Martin Kinch. **Cinematography:** Nicholas Evdemon. **Music:** Noel Elson. **Editing:** Honor Griffith. **Performers:** Brenda Donohue, Chappelle Jaffe, Stephen Markle, William Webster. **Producers:** Christopher Dalton, Peter B. O'Brian. **Produced in 1974 by** Muddy York Motion Pictures. **Colour:** 35mm blown up from 16mm. **Running time:** 85 minutes.

"Terry, a young Toronto writer, is beleaguered by his estranged wife, Kathy, while conducting a hot affair with his livewire mistress, Chloe. His best friend, Oliver, also declares his love! He is so swamped by other people's demands that he soon stops saying 'Me?', and says 'Me!'"

When this clever and enjoyable film was shown during "Canada Day" at the recent Stratford Film Festival, the programme booklet carried the above brief, trenchant synopsis. This somehow conveyed the film's flavour of edgy comedy, modulating towards – and then retreating from – pathos and even incipient tragedy. The audience collectively seemed to respond to this none-too-easy style very perceptively. But afterwards some individual reactions expressed puzzlement. What sort of Canadian experience was this? Four rather flippant, often bitchy, essentially selfish people quarreling, screwing and (occasionally) working in a Toronto "underground" of failed plays, unsold novels, some aspiration and great unease? Could **Me**, really, have much to do with us?

Well, yes, I think so. I know nothing about the Toronto Free Theatre, where John Palmer and Martin Kinch have worked industriously, and perhaps their considerable artistic success makes them unlike the egotistical, wearily seductive Terry and the easily discouraged, lovelorn Oliver. But I'll bet they *know* Terrys and Olivers – and so do I, in film societies, playreading groups and on the fringes of radio and TV, Ontarians all. Not bad people, not worthless people, more articulate and less resigned than your average postman. I'm not so sure about the women.



Brenda Donohue as Chloe in John Palmer's film of the Martin Kinch play *Me*.

They are more shadowy and get less sparkle and bite in their smaller share of Martin Kinch's peppy dialogue.

Although adapted from a play, this is by no means a static film. It has been "opened up" intelligently, with extra scenes taking place where well they might, such as a bar, in front of the St. Lawrence Centre and on a sidewalk by a puddle (quite natural, after a few drinks). The shooting and editing avoid visual monotony and we never feel too stagebound. Yet I think *Me* is most valuable as the "film of the play". Toronto has a thriving independent theatre now and it is logical, in fact it's a small breakthrough, for the best Canadian plays to be spread to a wider audience via film. Most Canadians know Pinter and Osborne from the screen rather than visits to the Aldwych or Old Vic in London. Or course, Canada will have to *show* its films more widely, both here and abroad. *Me* has no distribution at present; once again we find an absurd situation something like taking photographs with the cover over the lens.

Much praise is due to the four leading (and almost only) actors in *Me*. Brenda Donohue and Chappelle Jaffe make more of the women than the script perhaps offers them but certainly, with this script, the men dominate. Stephen Markle is especially effective as Terry — a bravura performance which only occasionally

looks too deliberate, a bit "pushy" so that one wishes for an alternate take. And William Webster is effective as the weak but touching Oliver. His overtures to Terry (whom he would only like to hold and kiss, "not much more") strike ironically the most genuine note in these compassionately observed disordered lives.

Clive Denton

Murray Markowitz's

Recommendation for Mercy

A film by Murray Markowitz. **Screenplay:** Fabian Jennings, Joel Weisenfeld, Murray Markowitz. **Cinematography:** Richard Leiterman. **Music:** composed and conducted by Don Gillis. **Sound:** location sound, Rick McGuire; sound editor, Peter Burgess. **Editing:** George Appleby C.F.B. **Performers:** Andrew Skidd as John Robinson, Robb Judd as Frank Holmes, Mike Upmalis as Bruce Miller, Karen Martin as Nora Cook, Michele Fansett as Fran Bailey. **Producers:** James P. Lewis, Murray Markowitz. **Produced in 1974 by** Paradise Films. **Colour:** 35mm blown up from 16mm. **Running time:** 91 minutes. **Distribution in Canada:** Astral.

"The film you are about to see is fiction. Although the basic idea for the film was inspired by an actual event, the circumstances have been deliberately and extensively altered so that any resemblance to actual persons living or dead is purely coincidental. So far as the authors are aware the circumstances and characters do not and have not existed in real life."

Toronto director Murray Markowitz is fooling no one with the lengthy and somewhat foolish disclaimer which both precedes and concludes **Recommendation For Mercy**. Only a Canadian citizen who has been residing on a Tibetan mountain-top meditating with a maharishi for the past 16 years could be oblivious to the Steven Truscott case of 1959.

Recommendation For Mercy is Markowitz's attempt at re-creating one of Canada's most sordid court cases.

For those who have been out of touch with the real world: in the summer of 1959 a 13-year-old girl was brutally raped and murdered. A 14-year-old youth was tried and convicted of the crime in adult court and sentenced to death. The sentence was commuted to life imprisonment.

This fictionalized account of the Steven Truscott case has been hyped-up with smatterings of adolescent sex. It is indeed unfortunate that Markowitz sensationalizes the case to such an extreme degree because beneath the prurient surface lies the foundation of a compelling and gripping human drama.

But Markowitz's film flounders because he treats his subject (here called



Portrait by Shin Sugino of Andrew Skidd as John Robinson in Murray Markowitz' film *Recommendation for Mercy*.



photo: Shin Sugino

Murray Markowitz directing the tree house scene in **Recommendation for Mercy**.

John Robinson not Steven Truscott) so ambivalently. He raises the question of whether or not a director should take a firm stand on such a controversial subject or dazzle and confuse the viewer with lots of fancy footwork.

In an early scene in his film, Markowitz suggests his protagonist's innocence by having John fall from his bike and injure his groin, thus accounting for the injury discovered when he is examined upon his arrest for the crime. Yet he concludes his film with an older John pleading for parole and admitting to "one dreadful mistake".

Interspersed throughout the film are quick cuts of hypothetical perpetrators of the heinous crime including one of John himself. But we don't know if it is reality or the wild imaginings of a youth pumped full of truth serum being hounded by officers who want a confession. In fact, Markowitz suggests potential suspects with such conviction that the viewer almost expects John's lawyer, in the 11th hour, to whirl around in the courtroom and point the accusing finger of guilt at the real "who" in the whodunit in the best Perry Mason tradition. The film is more interesting when Markowitz isn't playing these silly mystery games and concentrates instead on the cold, uncaring impersonality of our law system.

Recommendation For Mercy is a frustrating and aggravating film because there are isolated moments of brilliance mixed with heaping portions

of incredible ineptitude and misdirection.

The confrontation between John and his father, who is not at all certain of his son's innocence, is poorly acted by Jim Millington as Mr. Robinson.

One segment stands out above all others both in performance and execution. The jury is out. Markowitz skillfully cuts to John in his cell eating his last supper with the inhuman drone of a clergyman reciting the last rites (or whatever). John is handcuffed and led slowly down the gloomy halls of death row. A door slowly opens... the gallows awaits. The white bag is placed over the boy's head and the knot of the rope is secured, biting into the cloth. With the snap of the trap door, the jury re-enters the courtroom.

It is the most harrowing, horrific scene since Susan Hayward was lead for the third time to the gas chamber in **I Want To Live**.

It's ironic (or is it?) that this film should appear on the cinema horizon just at the time when public pressure is crying for the re-instatement of the death penalty. This scene should convince most that judicial executions are morally wrong.

Newcomer Andrew Skidd gives a remarkably fine restrained performance as the confused, disbelieving youth who is yanked from the confines of a comfortable middle-class upbringing and thrust into the maze of the court process.

Markowitz runs a wee bit wild with the whitewash, painting John as a little too wholesome and perfect a lad. At

the same time the prejudiced judge, the gleeful back-stabbing friends and the ineffectual, idiotic lawyer are painted too black.

Markowitz is a shrewd director who knows how to get his films into theatres. A tough semi-documentary approach clinically examining the Truscott case wouldn't have a hope in hell of being seen. But these sexual perversions, and the lascivious activities in Smalltown Ontario will be seen by a great many.

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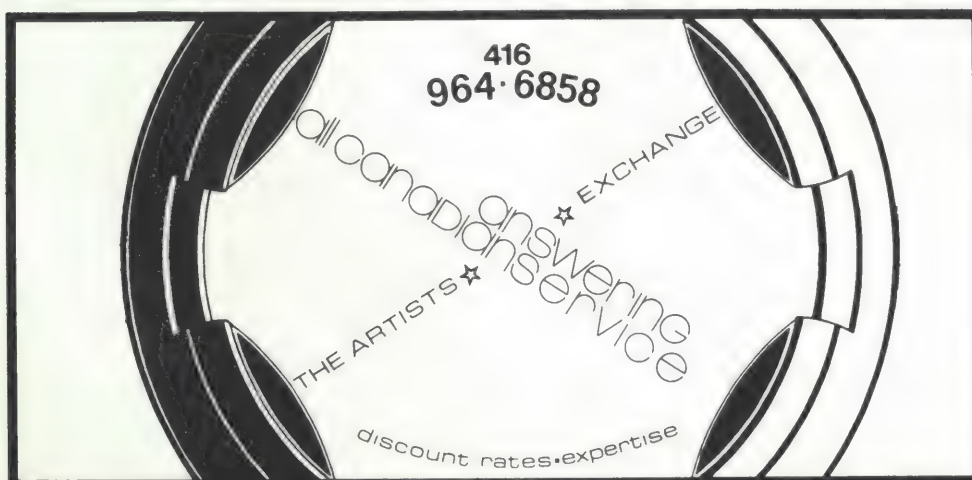
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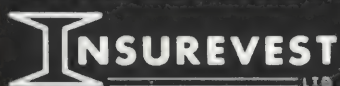
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CAPSULES

by Natalie Edwards

Feature Film Finalists in the Canadian Film Awards 1975

Fiction Features in Competition

The Apprenticeship Of Duddy Kravitz. Dir. Ted Kotcheff. Perhaps the first Canadian film to enjoy a comic take-off in an American hit (when Zeev Scooler cherishes a bit of land as the zeyda of Woody Allen in *Love and Death*), Duddy is certainly one of our most famous exports. Richard Dreyfuss is brilliant as the devious desperate Duddy, and period Montreal and a fine cast help create a simplified but honest interpretation of Richler's novel. CC: 13: 10-11; 15: 42-46, 50, 72-73; 20: 62-63; D: Astral; P: International Cinemedia Centre. 1974

Black Christmas. Dir. Bob Clark. An anti-female stock horror caper with some good effects, performed mainly by non-Canadians but beautifully located near the University of Toronto campus, in an funky old house. Canucks Andrea Martin and Margot Kidder are assets as long as they last, and Keir Dullea is once again sensitive and peculiar. CC: 17: 78. D: Ambassador Films. P: August Film Production with Vision IV.

Child Under a Leaf. Dir. George Bloomfield. A glossy centre spread world backgrounds a triangle plus-baby-makes-four soapie in which American actress Dyan Cannon portrays the woman who has everything (to lose) rather more exuberantly than effectively. Donald Pilon is her plastic lover, and Micheline Lanctot, minus her French Canadian accent, appears as just a friend. CC: 17: 44-47; 78-79. D: Les Films Mutuels. P: Potterton Productions Inc.

Eliza's Horoscope. Dir. Gordon Sheppard. Seven years in the making, this mystical trip to adult consciousness for the girl Eliza is a visually stunning but simplistic voyage through astrology, eroticism, sexual exploitation, religion and clinging memories to find love and maturity. Marcel Sabourin is spicily as a perverted medic in an international cast which includes Texan born Tom Lee Jones and Elizabeth Moorman as Indian boy and searching girl. CC: 23: D & P: O-Zali Film 1974.

Lions for Breakfast. Dir. Bill Davidson. Intended to please both parents and children, this tale of three ill-assorted drifters who truck around Ontario to find their paradise, attempts to cash in on the Disney brand of popular family fare. A dog, two boys and an eccentric Count Ivan (played by Jan Rubes, the opera singer and TV star) provide the adventures that lead to the usual final understanding and compromise. D: Saguenay Film. P: Burg Production Ltd. 1974.

Monkeys In The Attic. Dir. Morley Markson. Inner and outer selves meet in a long night of bizarre surreality with Victor Garber and Jackie Burroughs costumed and capering like fantastical creatures, while Louis del Grande, Jess Walton and pizza delivery boy Jim Henshaw are stirred into the brew for a sizzling visual treat. Henry Fiks' images backed by a Nexus sound track and imaginative performances make a movie out of madness. CC: 16: 38-41, 68; D: Ambassador; P: Morley Markson & Assoc. Ltd. 1973

125 Rooms of Comfort. Dir. Patrick Loubert. Freaky, voyeuristic and gimmicky, this jumbled and disruptive movie delivers a chaotic melange of emotions and events among some of the characters that turn up at the Grand Central Hotel in St. Thomas, Ontario one day. There's too much here, but it is all-Canadian. Superlative performances by Jackie Burroughs, Tim Henry, Sean Sullivan and Les Barker, plus Henry Fiks' agile camera and some explosive editing keep this experimental and original film glittering. CC: 17: 48-50; 18: 58-59; D & P: Haig-King Film Arts.

Les Ordres. Dir. Michel Brault. Five selected victims of the "I was only following Orders" autocracy of the War Measures Act in 1970 Quebec are seen tumbled and torn from their everyday lives and arbitrarily imprisoned. One watches, moved, yet aware that Canada is now one of the few countries left where people are still shocked by such commonplace disregard of citizens' rights. Michel Brault shared Best Director Award at Cannes 1975. CC: 17: 77; 20: 27, 64. D: New Cinema (E): Les films Mutuels (F). P: Les Productions Prisma. 1974

A Quiet Day in Belfast. Dir. Milad Bessada. A melodramatic attempt to bring the play by Andrew Angus Dalrymple to the screen. Subtleties are lost and bombast blown up (along with just about everything else) as the unsolvable riddle of how the Irish temperament, squeezed by centuries of frustration, can be prevented from self-destruction during this fateful period is bypassed while quaint characters with ding-dong accents parade through a stock shock story. CC: 13: 74-75; D: Ambassador; P: Twinbay Media International. 1974.

Sudden Fury. Dir. Brian Damude. Violence and horror once again disrupt the peace and tranquillity of the Ontario countryside as personal vengeance and available loaded firearms accentuate the evil that lies within us all. Dominic Hogan is outstanding as the husband frustrated beyond control whose opportunistic actions spur the knotted plot. CC: 22: 31-33, 48-49. D: Ambassador Films; P: Film Can Prod. 1975.

Why Rock the Boat? Dir. John Howe. William Weintraub's novel of the innocence of people and politics set in the forties' newspaper world in Montreal, has become a fine, funny movie, so Canadian in content that it almost feels foreign. Stuart Gillard won an Actra Award for his portrayal of the all-Canadian cub and Henry Beckman, Patricia Gage, Ken James, Budd Knapp and Sean Sullivan provide vivid characterizations, while Tiiu Leek looks perfect. CC: 15: 18-19; 16: 14; 17: 38-39, 74-75. D: Columbia; P: NFB

Non-Fiction Features in Competition

Action: Dir. Robin Spry. Selectively edited newsreel footage following an historical introduction brings the October Crisis of 1970 back into focus for most Canadians, and introduces it to the young. Unless another documentary is made, Spry's carefully balanced effort has the power of the only visual summation and his subliminal plea for reasonable and non-violent solutions honoring Quebec, is the strongest voice around on the subject. CC: 16: 49-50; D & P: NFB. 1974

Janis. Dirs. Howard Alk and Seaton Findlay. 96 minutes is all we get here of a vast amount of footage and an electrified existence. Fifteen songs and rare film including her 1970 Canadian tour provide a burst of psychedelic memory to those who knew and grew in her time. Alk's crisp editing results in a dedicated documented portrait much in her favour, and approved by her parents. The flame is out. Long live the flame. CC: 18: 61-63; D & P: Crawley Films. 1974.

Wings in the Wilderness (not yet reviewed)

Features Eliminated by Pre-Selection Committee

And I Love You Dearly (not yet reviewed)

The Inbreaker. Dir. George McCowan. With virile, handsome Johnny Yesno in a lead, this melodrama about Indian-white relationships on the B.C. coast, small boat fishing, interracial love, exploitation of workers, and the role of women in Indian life, should have been a humdinger. Superficial, it succeeds only on a simple level, much aided by spectacular B.C. scenery, and somewhat less by the use of two American imports as the westcoast man and his Albertan younger brother whose breaking-in inspires the story. D: Bob Elliott (West), Bellevue (East). P: Bob Elliott Film Productions. 1973

Mahoney's Last Stand (not yet reviewed)

Me. Dir. John Palmer. This rousing and energetic emotional exploration of the needs and demands of a young writer's love lives began as an exuberant theatrical production at the Toronto Free Theatre. Confined to film, and opened out dramatically in only the most conventional sense, the play is cramped and lessened somewhat. Nevertheless it is an entertaining production displaying the skills of Stephen Markle, Brenda Donohue and Chapelle Jaffe, who have yet to modify their theatrical style for film. CC: 19: 46-47. D: Muddy York Motion Picture Ltd. P: Muddy York Motion Pictures Ltd. 1974

Montreal Main. Dir. Frank Vitale. An original, brave, revealing and beautifully constructed film with the integrity of a confession, wherein a grimy group of Montreal Main's loft dwellers, artists and gays, as well as a would-be-liberal family, react to the infatuation of a filmmaker and a 12 year old boy. Scripted by the cast, the film presents a kind of imaginary Documentary in which conjecture has been presented in the style of reality. CC: 13: 32-33; 15: 78. D: New Cinema (E); Faroun Films (F). P: President Film. 1974.

The Mourning Suit. Dir. Leonard Yakir. Semi-autobiographical tale of the generational struggle between an old orthodox Jewish tailor and a young musician who live in the same abandoned warehouse factory in Winnipeg, and the importance of a suit of clothes to the growth of understanding and tolerance. This first feature by the director of the honest, revealing short *Main Street Soldier*, was invited to the 1975 Locarno Film Festival. CC: 21: 38-40. D: March Films. P: March Films Ltd. 1974

My Pleasure Is My Business (not yet reviewed)

The Parasite Murders. Dir. David Cronenberg. The proposition that parasites could be bred to fulfil certain specific sexual human needs, results in a gory grotesque tale of yuck and urp with squirmy wormy burning leech-like penis-shaped things infiltrating the smug folk of an apartment complex. This invasion of the living bodies arouses our primal fears and acts as a purgative in a deeper sense than the usual show-and-throw-up story. May be Canada's *Exorcist*. Opened simultaneously in French (as *Frisson*) and English. CC: 22: 23-25, 44; D & P: Cinepix 1974.

Recommendation for Mercy. Dir. Murray Markowitz. An exploration of the story of a 14 year old boy sentenced to hang for rape and murder veers toward exploitation as it echoes the sensational Stephen Truscott case though it avoids paralleling it. Andrew Skidd is reminiscent of the early Jean-Pierre Leaud in a tight performance as the condemned youth, and Markowitz catches some of the simmering sexuality and sadism of the small town environment as he comments on the gross exploitation and cruelty of our society. CC: 19: 40-41; 20: 47-48. D: Astral. P: Paradise Films.

Sally Fieldgood & Co. (not yet reviewed)

The Supreme Kid (not yet reviewed)

Wolfpen Principle. Dir. Jack Darcus. An Indian boy trying to re-establish his roots and a pudgy theatre manager (Vladimir Valenta) victimized by his own indecisiveness, commune with caged wolves in a slightly surreal west coast world that could only be Canadian. CC: 13: 42-45. D: Faroun Film (East); Bob Elliott Distribution (West). P: Image Flow Centre Ltd. 1973.

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Astral Communications Ltd.: 224 Davenport Rd., Toronto (416) 924-9721.

Ateliers du cinéma québécois: 183, rue Logan, St. Lambert, Que. (514) 672-7117.

Bob Elliott Distribution: 1227 Richards Vancouver (604) 687-7851.

Cinepix: 8275 Mayrand, Montreal (514) 342-2340.

Crawley Films Ltd., 409 King W., Toronto, Ontario (416) 366-0714.

Danton Films Ltd.: 2 Davisville, Toronto (416) 484-1888.

Faroun Films: 136 St-Paul East, Montreal (514) 866-8831.

Les Films Mutuels: 225, Roy St. East, Montreal (514) 845-5211.

Haig King Film Arts Ltd.: 461 Church St., Toronto (416) 962-0181.

March Film: 1700 Taylor Ave., no 1, Winnipeg (204) 489-2032.

Muddy York Motion Pictures: 150 Farnham, no 322, Toronto (416) 920-0661.

NFB: PO Box 6100, Montreal (514) 333-3333.

New Cinema Enterprises: 35 Britain, Toronto (416) 862-1674.

O-Zali Films, 1445 Bishop St. room 12, Montreal, Quebec (514) 487-5255.

Queensbury Productions: 1212 Weston Rd., Toronto (416) 762-8204.

Saguenay Film, 102 Bloor W. Toronto, Ontario (416) 961-1551.

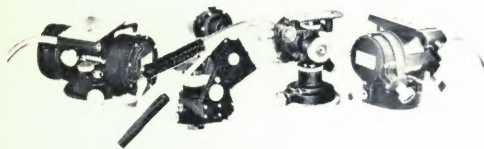
Société nouvelle de cinématographie: no 600, 800 est, boul. de Maisonneuve, Montreal (514) 849-6023.

CINEQUIP PRODUCT NEWS



SPECTRA EXPOSURE METERS

The professional way to perfect exposure is found with the three Spectra Exposure Meters. **COMBI-P500**—This exposure meter is standard for the Industrial photographer. Its two Photocells CdS and Selenium provide the greatest sensitivity available. **PROFESSIONAL**—This exposure meter is standard for the Motion Picture Industry. Direct reading f-stop, foot-candles. **CANDELA**—This foot-candle meter is standard for the motion picture, T.V. industry. Custom calibrated for precision measurements.



O'CONNOR FLUID CAMERA HEADS

All four models of O'CONNOR FLUID CAMERA HEADS are: **Balanced**—In all positions without springs. **Full Floating**—Completely new drag mechanism with all fluid drag. **Full Modulating Drag Adjustment**—From zero to maximum. **MODEL C**—Professional quality head for 16mm cameras weighing up to 20 lb. **MODEL 100-C**—Ultra smooth, lightweight head for cameras weighing up to 100 lb. **MODEL 50**—Very lightweight head for cameras weighing up to 50 lb. **MODEL 20**—For cameras up to 20 lb.



FOBA TRIPODS

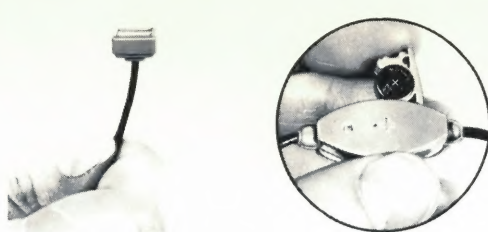
A weatherproof precision instrument made in Switzerland, the new FOBA tripod features unique tubular individually adjustable legs, triangle-type leg locks and elevating riser plate. This all-metal professional motion picture tripod with a Pro Jr. flat-top plate accepts Pro Jr., O'Connor models C and 50 and Miller F fluid tripod heads.



41 SCOLLARD ST., TORONTO, ONT.

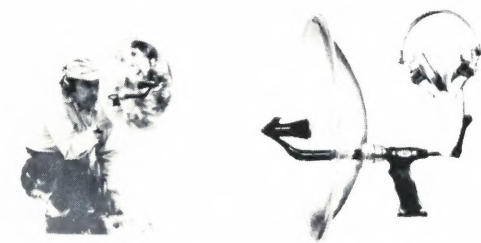
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CINEQUIP PRODUCT NEWS



MINI-MIC

The unique subminiature design of MINI MIC incorporates the latest in electret transistor technology. Can be used as a "hidden microphone" in motion pictures. With a high sensitivity reach, it is available in 2 cable lengths **MOD. 74A-4'-6"** and **74B-8'**



RD SYSTEMS PARABOLIC MICROPHONE

The Dan Gibson EPM Parabolic Microphone gathers high-quality sound from a distance. Available in two models, (the Electronic and P-200) both are easily adapted to tripods and camera mounts. The Electronic operates on two 9 volt transistor batteries, whereas the P-200 has no electronics, its specially designed and focused microphone module feeds sound output directly to output cable. Both microphones may be used with any high quality tape recorder or for motion pictures, a location synchronous recorder is best. Also suitable results will be found using a cassette unit.



LIGHT BEAM SUPPORT SYSTEM

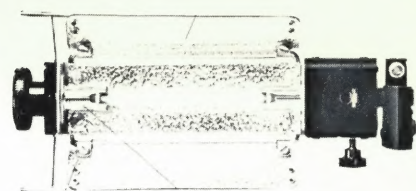
The "long and strong" Light Beam can be used vertically or horizontally stretching to 20 feet. Equipped with 6 hanger clamps for 750's or focussing quartz, and big non slip, non-marking feet (when used horizontally), the light beam is easily set up in minutes from its compact carrying box.



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CINEQUIP PRODUCT NEWS



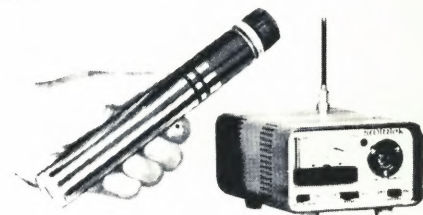
LOWEL LIGHTWEIGHT QUARTZ LIGHTING KITS

Lowel lightweight quartz lighting kits provide an exceptionally broad, even light pattern in a lightweight, rugged, pocket-sized unit. These professional kits are a system of lightweight highly integrated mounting and light control components providing almost limitless location lighting flexibility. All total-system components are available individually as well as in compact kits.



TIFFEN FILTERS

Tiffen, the finest filters today, are available in all standard filter sizes in all the latest models. Series filters, square and rectangular filters, combination and fluorescent light filters, diopters and split field diopters, colour compensating filters, viewing filters, neutral density filters, polarizers, slow effects lens shades, and filters for both colour and black & white are available for the professional motion picture cameraman.



SWINTEK WIRELESS MICROPHONE SYSTEM

The new Swintek Mark III VHF, Mark IV VHF, and Mark V VHF wireless microphone systems, with transmitters powered by 9V radio batteries, incorporate state-of-the-art solid state circuitry. Each of the three transmitter and receiver units features automatic precision crystal element tuning, and a hiband operation virtually free of static, dead spots, and interference.

OZALID DURESTER FILTERS

Available in a wide choice of colours and sizes.



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FIGHT UGLY SOUND THREE WAYS!

Good sound doesn't come by the yard or the quart. It comes by the smile.

You know when it's right, and we think we do, too. It's easy to tell. All we have to do is glance over from the console and catch that expression on your face that says all's right with the world.

A million dollars doesn't make it right. Nor will all the expertise and gadgets in the electronic world. And we think we have them. They won't guarantee your efforts to capture the dying gasp of a wounded Bambi filtered through the last moments of the Hindenburg while the voice-over extolls the virtues of Mother Murphy's Chicken

Soup with Matzos.

But an attitude will. An attitude that says, "Why quit now? We're almost there." Perhaps the attitude is harder to come by than all of the other high-priced ingredients. This is what we've been trying to put together for the past many months and we think we're getting closer all the time.

Perhaps it's time for you to let us know what you think.

(Oh, about those three ways to fight ugly sound . . . First you come South on University. Second, you turn right on King Street. You can probably guess the rest.)

Fight ugly sound three ways!

MIRROPHONIC SOUND

Sounds too good to be true

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